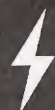


iDEGENERATE!

issue 1 - 2001



**ALLEGORY CHAPEL LTD., ANEMONE TUBE, DEATH SQUAD,
DRAPE EXCREMENT, HAUS ARAFNA, IRON JUSTICE, MNEM, STREICHER.
+ LOCKWELD, LIVE SHOW REPORT, ARTICLES, A LOT OF REVIEWS!**



**power electronics, noise
ambient, industrial, experimental**



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DEGENERATE #1

april 2001
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REVIEWS FOR #2:

We accept material what fits to styles of DEGENERATE (power electronics, noise, ambient, experimental,...) and can e-mail or send you the review, but we do not obligate ourselves to send free magazines to anyone who have mailed promo records to us.
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APRIL 2001

In summer 2000 I told to J.Mattila of Kaos Kontrol that I was having lack of inspiration to keep doing Freak Animal magazine alone. Since then we started planning for a new & better magazine. During autumn 2000 came farewell issue (#12) of Freak Animal and all the interviews what was left over, or did not arrive in time, are now here.

In this 1st issue, half of the interviews, almost all of the reviews and lay-out is done by myself, therefore DEGENERATE reminds very much what Freak Animal used to be. In Future issues we hope to develop co-operation further and better balanced and also recruit more contributors (interviews, reviews, articles,...).

Promises of improved language can be seen as less typos (thanks for word-97 & J.Mattila doing the proofreading). Promises of improved magazine can be seen in increasing amount of information. Besides that, unlike copied FA#12, we decided to offset print this one. It would be nice to get magazine even bigger next time, but that is also up to the contributors.

Earlier promised article / introduction into Finnish power electronics noise (in fact that was supposed to be already in FA#12!) is still under work. A lot has happened since article has started - and is still happening, so whole thing must be started almost from clean table. We'll see if that will be on Degenerate#2!

There is also possibility that we will include compilation CD with magazine. It is not yet decided from which issue that will start - or will it. If you wish it to happen, let us know. Any feedback is welcome. There is plans to publish magazine twice a year. From the past, I know there is always delays (like this issue was planned to come out in january), but plan would be to have #2 ready during the autumn.

Mikko A./Freak Animal

FINNISH



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ANYTHING
UNUSUAL
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AND
PERVERSE.**

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This was supposed to be on Freak Animal #11... I think. After some years preparation, here it is: fresh interview with ULEX XANE of STREICHER and ZERO CABAL!

STREICHER

What is the reason to choose such a name as "Streicher"? What were the main reasons to start the project? What other projects before it?

-I chose the name *Streicher* from the surname of the National Socialist jew-baiter #1, Julius Streicher. He was the most extreme, sadistic and forceful personality within the Third Reich. He was a totally no compromise individual, unwaveringly devoted to his ideals, and he also possessed a voracious (some would say pathological) sexual appetite, which was given free rein in various ways. Aside from this, he was the editor and publisher of a popular newspaper called "Der Stürmer" (The Stormer), which Hitler claimed was the only publication he always read from cover to cover. It was a severely anti-semitic journal which went to great lengths to reveal the Jewish race as sub-human, utilizing photographs, stories and cartoons which sometimes bordered on the pornographic. As with the media today, licence was taken in the quest to drive home the propagandistic vision. Nevertheless, "Der Stürmer" was extremely popular in Germany throughout the 1930s. Streicher also held office as the Gauleiter of Franconia. He had been one of Hitler's favourite comrades since the early days of the NSDAP, but as war approached, Hitler found new favorites, principally Goering, who conspired to oust Streicher. Goering hated Streicher, who had once accused Goering's daughter of having been conceived by artificial insemination! Hitler himself also began to distance himself from Streicher, whose views, antics and proclivities were too extreme for the Nazi hierarchy. Streicher continued to publish "Der Stürmer" and lived on his estate in Franconia for the duration of the war. He was relieved of any official position of office within the NSDAP. After the war, Streicher was found guilty of "crimes against humanity" at the Nuremberg Trials and was executed by hanging. Even today, many unbiased commentators, if they have the guts to say it, believe that Streicher's verdict and sentence were a miscarriage of justice. For a start, he held no rank within the Nazi Party during the war, which was the time frame covered by the Nuremberg Trials jurisdiction. He also held no military position and was not responsible for giving any orders which resulted in deaths or so-called 'atrocities'. There is no evidence that he actually killed a single person. His sole 'crime' was to be the writer, editor and publisher of an independent publication which expressed an ideology and opinions. For this he was hung. The official line was that the propaganda in "Der Stürmer" had contributed to an atmosphere of hatred which in turn led to the deaths of millions. Insiders noted that Streicher's personality did not endear him to the prosecutors; he was considered to be a vile, ugly and unrepentant Nazi ideologue, with a brutal, uncooperative demeanour and disgusting personal habits (for example, he often refused to dress in the prison and was left to parade around naked). Of all the Nazis on trial, he was the most unrepentant and remained dedicated to his ideals until the very moment of his death - he shouted "Heil Hitler!" with the hangman's noose around his neck, defiant right to the end!

I chose the name *Streicher* because artists within the music underground are sometimes subjected to the same kind of



suppression and opposition from various 'authorities' today. They may not end up being executed, but can face forced censorship, having their releases banned. They can have their premises raided, their materials confiscated and can be arrested for espousing supposedly unpopular, dissident viewpoints which threaten the mainstream order of the thought police. This goes for any form of underground art, whether it be noise or Death & Black Metal or Skinhead Oi, or whatever, and the charges can range from 'obscenity' to 'blasphemy' or some authority figure's idea of 'racial vilification'. This in what is commonly called 'democracy' (which amounts to nothing more than mob rule) in the so-called 'free West'. In essence, if the boys in power don't approve of what you're doing, they'll do everything they can to stomp on it; if they don't have a law to back them up they'll invent one and rush it through parliament. Forget free speech - it'll only stay free if it doesn't clash with the prevailing order. The music underground is for the promulgation of extreme views and ideas, Julius Streicher dealt with an extreme philosophy in extreme ways, and paid the price. Things have not changed. But the true underground warriors emulate Streicher: fiercely defiant and dedicated to their ideals, whatever it takes!

I started the *Streicher* project from scratch after finishing my work in previous units *Psy.Phalanx* and *The Moralunary Class*, which basically ended their activities when I handed over the reins of the *Extreme* label around 1988. Between that time and

the beginnings of the *Zero Cabal* label in 1991, I continued to do some private recordings of noise pieces, which were not released at the time because I was no longer involved with my own tape label. Some of these pieces eventually appeared on the "Annihilation" release by *Streicher*, which has subsequently been revised, with some different material, and re-issued as "The Whitest Power". The decision to form *Streicher* evolved from the decision to start the *Zero Cabal* label - I wanted to have a cornerstone project to be an ongoing noise unit synonymous with the label. *Streicher* really started life as *Kaput Mortuum*, which subsequently mutated into *Streicher*. It ended up being my main project, although I was working on several other things at the same time, partly because it became simultaneously popular, notorious, misunderstood and despised, which is a good combination.

Streicher has been operating long time enough that it should be known rather well, but I guess it is not...? I don't see many *Streicher* releases on distribution lists and you don't have many records out. Do you have intentions to "grow bigger" or just keep doing tapes on your own label?

-Most of the tapes are distributed through my own mail order catalogue, but at different times releases have been made available through other sources. I should mention the constant support of Trev Ward of *The Grey Wolves*, a staunch comrade of mine in the field of cultural terrorism since the 1980s. Besides the great work of *The Grey Wolves*, Trev's own various

projects over the years, such as *Nails Ov Christ*, *Irritant* and *Spearhead* have been a continuing source of inspiration in my own work. Trev has many of the *Zero Cabal* products available through his distribution lists. In terms of major distributors of underground noise and experimental music, you will find that there are only two that really matter and who have proven themselves to be the best and most reliable sources of this kind of material over the space of many years: *Artware* in Deutschland and *RRRecords* in the U.S.A. Donna Klemm and Ron Lessard have long been trusted supporters of the stuff *Zero Cabal* produces. They have remained loyal and have not totally dumped cassettes in the wake of the CD-R boom, which shows a lot of integrity. Apart from them, I have received no interest or offers of distribution from other large distros, like *Tesco*, for example. Some companies don't like to bother with tapes anymore, and some are scared off by *Streicher's* image and direction. They like to play it safe. That's all the more to the credit of Donna Klemm because she has the guts to handle the *Streicher* releases in Deutschland itself, which is currently under the heel of very repressive laws involving the banning of certain ideas and imagery, and where the name of Streicher still has the power to invoke fear and hysteria. *Artware* has courage where other German companies are shit-scared. Two other praiseworthy exceptions were the *Ant-Zen* and *Praxis Dr. Bearmann* labels, both of whom also had the strength of will and no-compromise attitude and were happy to release excellent products featuring *Streicher*. And despite what may be seen as a relatively low profile in the noise scene, the majority of distros and labels around the world who deal with noise and power electronics do know about *Streicher*, but some prefer the safe options presented by bands who follow the "noise for the sake of noise" aesthetic or who cop the typical bondage imagery from Japan and use that as their 'subject matter'. Bands with no ideas basically.

Streicher has not become as well known as certain other noise artists because of our refusal to take the easy route and because of my own severely misanthropic disposition. I have not chased after big recording contracts or begged the prolific noise labels to release *Streicher* material. Releases on other labels have come about quite naturally when there has been a good, strong communication between us and an attitude of mutual respect. It is also normal that *Streicher* is more obscure than some because I prefer to keep the releases relatively infrequent and not become too prolific. There is a large overabundance of releases by certain artists and their quality control is virtually non-existent - they keep churning out the same shit over and over. But once they have an established name and reputation, they know that there are a lot of suckers out there who will lap it up regardless of whether it's any fuckin' good or not! I don't work that way. There has been a new *Streicher* release whenever I have felt it necessary, and no more than that. Another thing is that *Streicher* is not constantly touring and playing live all over the place like a cheap slut. *Streicher* is not a rock 'n' roll band. Some noise acts like the ego gratification that touring seems to give them, along with the attendant publicity and increased profile. For *Streicher* to perform live, the conditions would have to be like for a Klaus Schulze concert, and the atmosphere and staging would be like a Nuremberg Rally or the SS rituals at the

Feldherrnhalle or Wewelsburg, which ain't gonna happen in a hurry! So *Streicher* remains a recording project, because I won't accept crap performance conditions. You will not see *Streicher* playing in a pub. The underground air-raid shelter I visited in Nuremberg in 1996 would be a good venue for a small-scale performance though. As for tapes, I'll continue to do the same as I've done since the mid '80s, releasing material for those few who are interested. I will always work with other labels when the mutual interest is there, but I'm not business-oriented enough to be out chasing after deals.

What are your methods in creating the *Streicher* sound? Many bands today seem to have very hi-tech gear and computers etc, soundwise having developed far away from original old school power electronics bands, but they lack the spirit and personal approach that many bands had back then. How much do you put weight on crystal clear digital sound compared to the right feeling, message and personality?

-Streicher shares an approach in this matter with bands like *Con-Dom* and *The Grey Wolves* to a certain extent; I think we all work in a somewhat tech-primitive way, without using expensive digital technology and all sorts of computerized fuckery. It is possible to get fantastic sounds using the most basic and primitive of means, from scrap metal and junk to vintage monophonic analogue synths. You don't need all this hi-tech shit unless you wanna be *Tangerine Dream*, who were great until the early '80s and by now they do the utmost god-awful shit. They have tons of the very latest in equipment, including synth and computer prototypes developed specially for them and yet what do they do with it? Make vomituous wallpaper-muzak, that's what. Same goes for some upper-echelon power electronics types. I wouldn't care if they used their shiny samplers and disc-drive synths to create something original but they don't. But look at *Whitehouse* in the early days; two bargain-basement Wasp synths and vocals and they killed. They had the attitude and the talent to realise the perfect marriage of sound and content. Listen to *Right to Kill* or the *Peter Kurten* LP for instance; they achieve the ultimate musical statements of mass-murder and sexual violence in sound. With little Wasp kit-synths! Most bands today in noise and power electronics don't achieve anything more than either a pale *Whitehouse* / *Sutcliffe Jugend* / early *Ramleh* imitation or they just try to make the noisiest noise possible. Both approaches are terminally redundant.

Look, I'm sure everybody would like to have a go at all the latest tech, just through curiosity if nothing else. And access to state-of-the-art recording facilities. But who in the real underground scene could afford any of the shit anyway? Yeah, some would say that's one case for trying to scramble up out of the underground, but it really doesn't matter much when it comes down to it. You do the best you can with what you're using. I still use very primitive equipment, and while it might be nice to upgrade some things if I had the capability, it won't stop me from pursuing the vision I have when recording. Fuck, noise should kill. The pursuit of stridency is not dependent upon a studio full of paraphernalia. Lack of equipment can be limiting for what you want to do but, as long as there is a strong feeling and a viciousness of intent, you don't need all that hi-tech glossiness.

There is a slight difference in *Streicher* releases. It's not really repeating the same thing like some other artists. Even single releases (such as your side on "War Against Society") have a wealth of different sounds. Do you see some direction in what *Streicher* is going to explore?

I think it gets old real quick when bands just repeat a formula with every new release. Some artists get lazy or arrogant, knowing that once they have a 'name' in the underground scene they can keep churning out the same shit and their fans will lap it up no matter how lame it is, or how identical to previous releases. There is a fine balance; I don't think a new recording should be virtually identical to the previous one, but on the other hand any huge changes in style tend to be due to a lack of commitment or trend-jumping, like when a Death Metal band suddenly starts donning the war-paint and doing Black Metal instead. That's why I never liked bands like *Controlled Bleeding*, for example; far too much genre-switching and wholesale revisions of style. If you're into doing a lot of different music styles I believe it's better to separate things into individual bands or side-projects. I've worked on a lot of projects aside from *Streicher* over the years and each has had a specific sound, approach, thematic ideology and intent. *Vhril* and *The Moralunary Class*, for instance, were two projects of mine which embodied specific sonic and tactical measures, expressed in a style and sound totally different from that of *Streicher*. It would have been completely wrong to have issued such occultic soundscape material under the imprimatur of *Streicher*. Different styled projects should be kept separate.

Streicher has developed quite a lot over the last ten years or so, but without losing sight of its fundamental characteristics. It

is hard to predict what, if any, new directions it might take in the future. But one thing I definitely do not want to do is lose the essential rawness and violence of the sound - I don't want to polish or smooth things out at all. Noise needs to be rough, by which I don't mean lo-fi, but I hate that over-produced digitalized approach when it comes to noise.

***Streicher* has quite a harsh image which could make easily offended people to stay away. Is the purpose of power electronics and *Streicher* to provoke people?**

Easily offended people should stay away, as far away as possible. Fuck 'em, pure and simple. Noise and power electronics are not for the faint of heart, and should be provoking. That is not the sole purpose, but true noise artists - the better ones at least - revel in harshness and stridency, both in sound and their 'image' or chosen form of ideology or propaganda. Noise is sonic warfare, not a diversion for 'happy' souls. It needs to delve into harsh and forbidden territories and, like true Black Metal, should focus on aspects of the misanthropic, the aggressive and the night-side of existence.

Looking at *Streicher* releases, there is a diversity of thoughts. In one release it might be just pure nihilism and "I don't give a fuck" type of stuff and then again it might be some kind of political / ideological manifestos etc. Is *Streicher* material a result of your different moods or is it a reflection of the world, not to be taken literally as your own thoughts?

To an extent I would say it reflects my moods or inclinations at the time; the thematic basis has developed over time as the *Streicher* 'weltanschauung' has evolved. A couple of the releases started out with more of a terrorist component and were eventually re-jigged and refined to

reflect the core issues that *Streicher* deals with. At the same time, although the *Streicher* material embodies elements of my own thoughts and philosophy, it must be emphasised that, like all great dramatic music, there is an element of role-playing and characterisation. *Streicher* is a part of Ulex Xane, but it is not a reflection of my entire existence. I have many outside interests unrelated to what is expressed through *Streicher* or any other music projects I have been involved in. I am a multi-dimensional being. *Streicher* reveals one aspect of my existence, but it also fucks with stereotypes and people's expectations and prejudices.

Fascism related topics are one of the main characters of several power electronics and industrial projects. Is *Streicher*'s fascination in right wing related topics through personal belief, or like it seems to be, only a fascination in anything bizarre, provoking and extreme, including porno, violence, terrorism, etc. as well?

As I've said before, I think it is totally necessary for extreme music to deal with extreme issues. My take on so-called fascist ideology is quite complex. There is a combination of my own approach to the subject and a presentation of ideas which are left open-ended enough for others to have to struggle with. The imagery that *Streicher* utilises has always been deliberately open to interpretation. Is it full-on fascist propaganda? Is it done in a vein of black humour? Is it a piss-take or social commentary in a spirit of irony or pastiche? It is all and none of these. It can be seen as deadly serious, but there is a funny side to it too. I know at least one *Streicher* "fan" who thinks all our releases are absolutely hilarious. Others will bring to it their own particular hang-ups and problems with the perceived stance of *Streicher* which will prevent them from getting beyond a knee-jerk reaction. Personally, my own position is that of solitary observer, with views allowing me to be seen as both insider and outsider. I have well-developed connections in the Skinhead scene, the White Power fraternity, as well as the Black Metal militia. And National Socialism embodies many fascinations and ideals. This does not mean I automatically support or agree with all the ideologies espoused or the tactics used by all of the individuals and organisations within these scenes. I acknowledge the importance of racial integrity and my ancestral heritage (British, Scottish and Irish Celtic) and I agree with much of the overall racist movement's position on issues such as immigration and aspects of history (anyone who scoffs at 'unofficial' takes on history should read "Imperium" by Ulick Varange and approach the book with an open mind, which is near impossible for some people). Someone once described me in print as a "neo-social-Darwinist-right-wing-anarcho-fascistic-individualist". That might be close to the mark but it's a bit of a mouthful. My own basic self-description would be more that I am an eremitic nihilist misanthrope, with certain art / anti-art, political and spiritual inclinations. I have never felt driven to join particular groups or organisations, be they artistic, political, occultic or whatever. I have interests and knowledge in all these areas, but I tend to pursue a solitary path; I've never been a 'joiner' and am very solitary. I spend a lot of time alone, by choice. When not alone I prefer the company of my girlfriend, and maybe one or two close associates. I don't enjoy parties, social events or being in a herd - live music gigs do not really interest me so much anymore, although I do like to go



to ballet (my girlfriend Dimitra is a dancer), opera (especially Wagner, of course), and organ / harpsichord / early music recitals once in a while.

I think the truly free man doesn't need to believe in anything. Those with pronounced belief systems are merely propagating a collective herd mentality, because they're always trying to proselytise and make new 'converts' join their cause. And there'll always be an opposing herd trying to beat them down and proclaim their own brand of 'truth'. Personally, I'd rather just eliminate the lot of them. The planet would be a much better place if 99.9% of the population were immediately eradicated. Then again, this planet is really an insignificant speck of dust itself. Bring on armageddon! The strong will survive, the slaves shall serve! And other such clichés! On a day-to-day basis I am not a hate-filled person. I more usually tend to be rather grim and contemplative. But I think I am also psychotic and depressive; I often feel like exterminating lots of worthless human scum. *Streicher* may seem to be created by someone full of rage, but it is merely one conduit for disciplined aggression. I occasionally spit forth moments of unrestrained anger though, usually brought on by the frustrations of having to deal with mundane existence and the idiocy you are forced to confront day to day.

In the endgame, it is important for me to preserve my strength of will and to ravage my mind with the abandon of sexual and spiritual perversity as well, without limits. I consider a big part of myself to be Satanist in the ancient and classical sense, but at the same time I have extensively researched the life of Christ and read a lot of Catholic, Protestant and Orthodox theology, and studied evangelical and pre-tribulation bible prophecy. "Know thine enemy" is the watchword, and while true fellow travellers are few, our enemies are many! Still, there is undeniable beauty and value in Western sacred art and music of the Middle Ages and Renaissance. I'm strongly attracted to such work. I have a big library of books on early and medieval Christian theology, but just as much on comparative religions, the occult and Satanic arts! I have found much of insight and profundity in the works of spiritual figures as diverse as Aquinas, Bede, Crowley, various Zen masters, Charles Stansfeld Jones, Pete Carroll, Rajneesh, Alan Watts, Frater Albertus and many others. I would say that over the years I have been strongly influenced by certain philosophers, especially *ubermensch* writers; Nietzsche and Evola being particularly resonant, and characters like Weisthor, Ragnar Redbeard and James Mason always have had appealingly strong and individualistic notions. I also love poets such as Baudelaire, P o w y s , Apollinaire, Torma, Maeterlinck, Lamantia and a lot of medieval and war poets. I have made an extensive study of the theory and practice of warfare through the ages. Total war is

the fire which cleanses! And though I have read a lot of racist White Power material, I have also read and analysed the theories of thinkers such as Regis Debray, Herbert

heh heh heh. Ask anybody! - I only bite when provoked!

How much does Australia influence

great things in Australia's past, such as the Anzac legacy, but these are mainly related to our English heritage, which is fast disappearing. This country has become "Asianised" and turned into a big multicultural toilet bowl. And there is a big push for Australia to drop its links to the British Crown and become a republic, which I personally do not support at all. It is the benevolent rule of the British monarchy and the protection of the Crown which kept this country free of invading hordes for many decades. Now all Australia does is suck up to America and southeast Asia. So I'd have to say that *Streicher* is much more influenced by European culture and history than anything in Australia.

STREICHER

Marcuse, Raoul Vaniegem, Bakunin, Deleuze, Virilio, etc., all of whom would be considered left-wing opponents of any racial theory! The key is that my own views do not prevent me from appreciating ideas that are diametrically opposed and virulently antagonistic to each other - I form my own opinion as to their validity. But I am not a fence-sitter lacking in convictions. I have very firm convictions, without feeling the need to constantly justify or ventilate them. The world is already too full of vociferous opinion ventilators! I operate as the eternal

Streicher? There are several songs that refer to Europe...

-My entire heritage and ancestry is Celtic-European. I was born in Australia but my parents came here from England. I am an Australian-born Englishman. My roots are in Europe. Visiting the United Kingdom and continental Europe in 1996 felt like coming home for me. But there is still also much "Australianness" in me. There are things here I love and hate, but it doesn't influence *Streicher* at all. This country was founded by Europeans. The indigenous tribe here, the Aborigines, are a

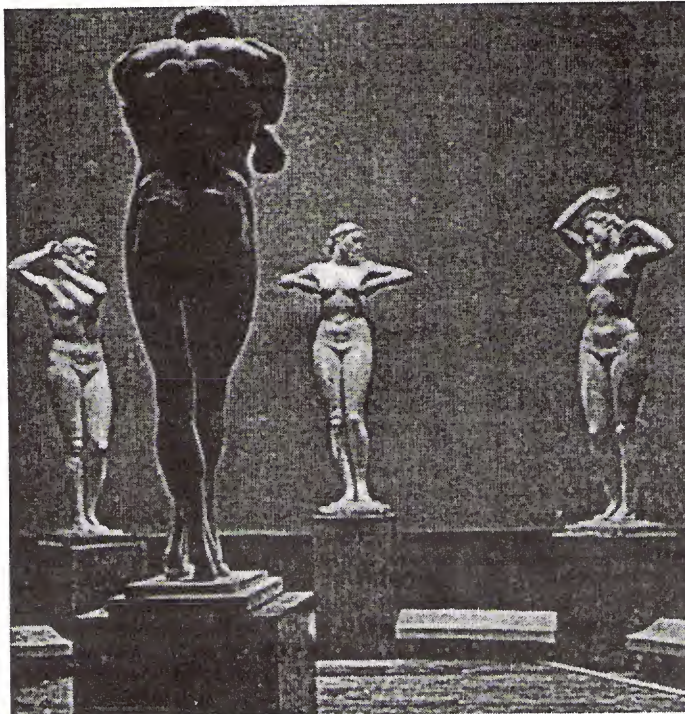
Most of the *Streicher* lyrics are very simple, just one or a couple of lines being repeated. What is the importance of lyrics? Is it just to have something to say that it would not be just vocal noises or do you consider it to be essential to say at least something so that the content can be recognized also without visuals?

-I'd say that the lyrics, when I have used them, have been fairly important to establish a context or atmosphere for the piece they appear in. They are usually sharp and to the point. I don't like long sections of narrative lyrics which try to tell a story, unless it's a spoken manifesto type of piece. The words will have a bearing on the particular theme or idea which is central to the specific release. The title of the tape will also reflect this. In general, the vocal parts are treated as another instrumental resource, integral to the noise field itself.

You have also done *Streicher* publications which do not include music, but only manifestos/artworks. How much attention do they get?

-From me they get a lot of attention, because I have put a lot of time and effort into them, and I see them as an important adjunct to the music. If you mean how much attention they get from others, I'd say very little. There have been some people, loyal *Zero Cabal* supporters like Robert Fic and Luca Valfre, who have always been keen to acquire any *Streicher* printed propaganda, but on the whole there has not been much solid interest. I knew this would likely be the case; people are lazy and have short attention spans. For several years I would send out reams of pamphlets free on request, to try and encourage people to investigate them. Even then, some never bothered. Eventually I re-issued all the *Streicher*

propaganda files in a bound volume, nicely presented. These are not sent out free; they have to be paid for. I have since produced a new *Streicher*



outsider, with an insider's knowledge...I am the Antagonist, the Agonist, the Nihilist Misanthrope and Perverse Monk of Outermost Inwardness!!!! And though all the above might indicate to some that all I do is a lot of reading, enemies beware! I also do a lot of weightlifting, am skilled in the use of tactical weaponry, and am battle-ready to engage in both psychic and physical warfare at any time! People say

conquered people. Despite this, there has lately been much wailing and gnashing of teeth on their behalf by do-gooders who insist the Australian white population and government here should be apologising and saying "sorry" to the Aborigines for past "injustice". Since when does a conqueror apologise to the vanquished? Most Australians merely ape American pop culture - there is no ancient history

"Did you think it was over? Do you think that your misery and shame will remain securely forever on a world-stage which has seen true heroes upon it? In the war which you let loose, you taught men how to die, and thereby you have freed a spirit which will engulf you next, the Spirit of Heroism and Discipline. There is no currency that can buy this spirit, but it can overcome any currency."

- Ulick Varange,
IMPERIUM, xivii.

I'm intimidating too, because I scowl a lot and have some brutal blackwork tattoos, including on my hand and neck. But don't worry - I'm really a gentle pussycat at heart,

here as you are fortunate to have in Europe. My soul yearns for Old Europe but I cannot deny my Australian background and upbringing. There are

binder book entitled "Pro Patria Mori: Unhallowed is the Word for War", which featured new and previously unreleased *Streicher* pamphlets, primarily informed by

poems and imagery drawn from the Great War. This was somewhat a labour of love for me, but on the latest *Zero Cabal* catalogs I have deleted it because each copy is time-consuming to put together and nobody was buying it anyway. I had no orders for it at all. I just made a few editions of it for posterity. I have had a lot of stuff published over the years, going way back to pre-*Streicher* times - things of mine have appeared in many publications such as *Force Mental* (Club Moral, Belgium), *Even When* (Broken Flag, U.K.), *Slash* (now Open Wound, U.K.) and others too numerous to mention. I have also self-published a lot of material, ranging from *Aquapsyche* (a Surrealist journal in the early '80s) to volumes of my own poetry, like *Vas Deferens* and *Funeral in the Mirror*. There will probably be no more *Streicher* printed matter in the vein of the manifestos or the propaganda file pamphlets. I have none planned, at least.

Most of *Streicher* releases are on your own *Zero Cabal* label, but there are some V/A records and tapes done by others, such as *Praxis Dr. Bearmann*, *Warcom Media*, *Open Wound*... Have these appearances on other record labels been satisfying? Do you intend to find more other people to publish your material?

-I am always open to offers, if the situation is right and I respect the label. In the cases of the labels you mentioned, I was very pleased with the final results of their projects, and I have the utmost respect for their work in general. Another label that did a great job with a vinyl release that *Streicher* appeared on was *Ant-Zen*, with the LP "Parasit", which was a great release with excellent contributions and killer packaging. *Streicher* was going to do a projected full-length LP for *Ant-Zen* at one stage but it didn't progress beyond the discussion stage unfortunately. My fault, I'd say, because I didn't get off my arse and pursue it. There have been numerous tape compilations with *Streicher* featured over the years and I have generally been happy with them, except maybe *Maldoror Tapes* in Portugal - I sent tracks and artwork by both *Streicher* and *Thule Society* for their "Omnia Morte Cadut" comp and never got a copy of it from them. I wrote and asked but no response. I later saw it in the *Artware* catalog and bought it from them, just to see how it turned out!

I think you participated in founding the original *Extreme* label? What lead you to depart from *Extreme* and form your own label? What do you think of the new *Extreme* label; there already exists *Extreme North America* and *Extreme Europe* besides the real Australia based *Extreme*?

-Yes, I formed the original *Extreme* label on my own in 1984. The word "extreme" back then was not trendy like it is now, where it gets used to refer to certain sports and so on. Back in the mid '80s the word was only ever used in the context of extremist activities, terrorism etc. I wanted the label to reflect extremism in sound. You have to remember that there was no real noise 'scene' as such at that time, certainly not in Australia. I decided to release cassettes of my own work and others, paid for from my own money, not for any profit or business motivation. After a few years, by around 1987-88 I think, I was unemployed and found it increasingly difficult to run the label. Then I was approached at a *Thug* gig by a very nice guy who introduced himself to me as Roger Richards. He knew about *Extreme* and we got to talking and we decided that he would join me in working on the label. I

think I was going to the end I realised that I just didn't have the money to contribute to any new releases so I basically ended up handing *Extreme* over to Roger. He had a somewhat different take on the music I guess and there were releases he wanted to put out at the time that I really wasn't that interested in; softer more ambient stuff, and he got more into techno-influenced groups with groove and world music stylings. And some of the more abstract material he liked was a bit more on the academic experimentalism side of things, stuff like Warren Burt. I don't mind some of that but it was not the kind of material I envisaged for *Extreme* - I steered towards noisier underground artists with an extremist philosophy in some way. But I was quite happy to hand the label to Roger also because by that stage it was getting to be too much of a financial burden for me, using my own funds all the time. Roger had visions of turning *Extreme* into a proper business, an approach I had never entertained myself. I was happy to keep it relatively small and underground; I have never been business-minded, to my own detriment I expect. Anyway, when Roger took over *Extreme* I made it clear to him that he was now in sole charge and was welcome to run the label in whichever way he saw fit. And you would have to agree that he has done a fantastic job with it. He has put out some great CDs, and others I personally am not into, but they have all shown a very high level of dedication, in production, packaging and label profile. Roger has built the label basically from scratch, because when he started it was just a very small tape label running at a loss. I had a lot of international contacts but Roger developed his own way of working and catered to a whole new audience. It hasn't always been easy for him and the label as it is now is entirely his own vision. People have often said to me that he should have changed the name from *Extreme* to something which better reflected the sort of music he releases, but right from the start he used the name and logo I had designed and I think he felt it was important to preserve a sense of continuity with what I started. There was a ready-made roster of tapes already released on the label and he could expand on that - he kept most of my original releases in the catalog for quite a long time, CDs came along later. Roger is a great guy and I have a lot of respect and admiration for what he has achieved over the years with the label, through ability, dedication and hard work.

Many "new" *Zero Cabal* releases are by *Streicher*. Is it mainly a label for your own work?

-It has become more so over time, partly because I have become increasingly insular and isolationist, but also because I generally don't chase after other artists to have their material released through *Zero Cabal*. Plus many noise artists are covertly interested in obtaining a bigger public profile and a 'name' in the scene, and a small underground tape label like *Zero Cabal* isn't going to do it for them. A lot of the main releases on the label, and earlier on the original *Extreme* label, were essentially my own projects; *Nife Junger*, *Kaput Mortuum*, *Thule Society*, *Cyberzoid* and *Streicher* have all been solo projects, while *Psy.Phalanx* and *The Morallunary Class* were done as a duo project with Stephen Purcell, although the direction, thematic approach and overall conception was entirely mine. *Vhril* started with a collaborative tape incorporating material by John Murphy, but the second *Vhril* release was by me, using the pseudonym

of Duke de Stortion (John appeared on the first tape as J. Arthur Ferrero). John has apparently since gone on to release other stuff of his own under the name *Shining Vril*, but he's never bothered to tell me about it. Even though we've known each other for years I don't feel like he values our work much. I'm not whingeing, but he never so much as mentions it when he's interviewed. I think he's happy to be touring around the world and making some money with *Death In June* and related projects and I think that's where his real loyalties lie - it's a dream come true for him. We always seemed to have projects intended together that never really got off the ground. It was hard because he's never been in town for long over the last decade or so. *Goldenrod*, of course, has always been a mail collaboration project - *Streicher* plus whoever. There was one large group project I led called *Zone Void*, which had a tape released by my dear friends Will.i and Rose of the *Cthulhu Records* label in Deutschland. They did a fantastic job with that release, the packaging was supreme. They also put a *Zone Void* piece on "The Lamp of the Invisible Light" comp CD, which was great too. But *Zone Void* was not a noise group. It was more large scale free improv and some structured ritualistic pieces. The first *Pimp-Aktion Slutgun* release is me solo. There is the possibility that future releases under this name may involve the collaboration of a local noise freak here called Juliuspunisher, who has recorded a lot of his own harsh noise material but so far not released any of it. I have contemplated at times working with some other people here on projects, but I really am more efficient working on my own. My misanthropic nature and solitary disposition dictates that I am far more likely to operate as a lone wolf than to seek out potential bandmates.

You have a lot of power electronics tapes from the '80s and early '90s. Do you have intentions of getting more new fresh material? Tell us about your recent releases.

-I'm not actively seeking out more of that kind of stuff. A lot of it's there to preserve the availability of some great releases that have otherwise faded into history. I don't specifically promote it, but the tapes are kept in the catalogue in case anyone is interested. I have the masters of a lot of this material, and in some cases they are the only ones known to exist. I think it's important that this music should be preserved in at least an archival sense. As for new releases on *Zero Cabal*, I'm not sure what I'll be doing. I'd had several things planned but sometimes if I can't start work on them straight away I end up losing interest and wanting to do something else. I have a bad tendency to announce new releases before they're finished, or even before they're properly started, and then something happens and I don't complete them, or they get reformed in another context. At the moment though, I can't honestly say I have anything new in the pipeline. The *Pimp-Aktion Slutgun* project may continue as an ongoing thing. There is no new *Streicher* release planned for the time being, but that could change. The most recent *Streicher* releases have been "Ironclad" and "The Whitest Power", which is a major reconstruction of tracks that originally appeared on the "Annihilation" tape, with additional and reworked pieces.

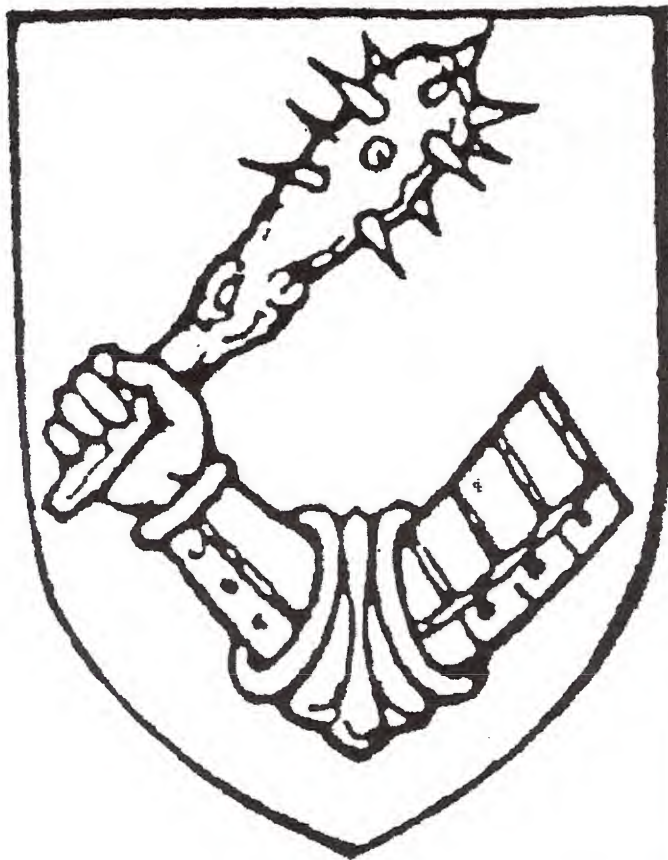
15) Many labels today jump over the tape releases straight into the CDs and vinyl that sell better, and there are also several examples of labels that used to

put out tapes, now stopping. Is Does *Zero Cabal* have any intentions for this?

I've always liked tapes, but I also like LPs, CDs and 78s as formats. Cassettes are good because they are the most affordable to produce, but they do suffer from relatively poor sound quality. I know they are pretty much finished as a format, especially since the CD-R came along. That might be something I'd investigate if I could afford it. I've never put out LPs or CDs on *Zero Cabal* because I have never had enough money to do it. I never have anything in the way of savings. If I could afford to do CDs or LPs I probably would - I don't really have any sentimental loyalty to the cassette medium. Maybe I'll eventually move on to CD-R, or I might just stop altogether instead.

I was told you once had a radio program, but it was stopped because of some problems. What happened? Is there a large enough support for this kind of music in Australia?

-I had my own program here on a station called 3PBS-FM, which is supposed to have a charter to promote under-represented music. My show, *Noise Kills* was not a popular program in terms of the number of listeners it attracted. I played whatever I wanted, which was a good proportion of harsh noise and a bit of other types of underground experimental music. The program had a dedicated core of listeners, very small in number, but beyond that nobody was interested. I had some prize idiots phoning up during the show - one guy rang to request some *Guns 'n Roses*; another wanted to know what was wrong with our broadcast equipment. I was playing a white noise sort of piece one time and this girl rang up wanting to know if she had her dial tuned to the wrong frequency - "I'm trying to get 3PBS but all I can hear is this static!". I did *Noise Kills* for a couple of years and then a new programming committee at the station wanted me to shift the show from 7.30pm on a Wednesday night to a Friday night graveyard slot, which would have had me finishing up and getting home in the early hours of the morning. I had to drive across to the other side of town to get to the station from my place too, so I told them to fuck off. I was willing to find a compromise timeslot but they insisted on what they wanted, so I said fine, fuck you, you'll never find anyone else who can do this kind of program. Of course, they never have. It was a unique program on Australian radio. On my last show I finished with the final piece ever and announced that the track was by *Goldenrod* and I dedicated it to the programming committee: "This piece is called 'Fuck You All'". So I walked out never to return. They claim to support obscure music but they really only supported the idea of program announcers drawing in new subscribers to bring in money for the station. Though it was denied, I knew the reason they wanted to banish *Noise Kills* to the twilight zone was because I never used to get many new subscribers in. In the end, although it would have been nice to have left on my own terms, I wasn't really sorry to stop; it had become a bit of a burden having to drive all that way every week and the station was something of a shithole, with often malfunctioning equipment and some real arsewipes working there, though there were some good people too. Anyway, it's finished and I have no interest in doing it again. There is really no support of any kind for this type of music in this country - for noise-based music to attract any support it has to either come from an academic background, or be part of



techno-industrial or dance scene shit.

How do you see the Australian "scene"?

-See above. There's no scene for harsh noise and sound wreckage in Australia. There used to be some decent Melbourne bands in the 80's, like *Willsmere*, *Gum*, *Slub*, *Socioculus*, *This Fat Apparatus* and a few others. Sydney once had some good projects as well; *Browning Mummy* was from up there. There has been this thing put on here in recent years called the "What is Music?" festival, a series of live events, but most of the stuff they feature is crap. A lot of it is really deep, like "let's make a big loud noise and have lots of fun!". There's always some noise stuff they put on which is rock-based too, things like *Faxed Head*, which is utter crud and makes me want to puke. The organisers seem to favour the kind of shit which has a big humour component, what I'd call "goofball noise". You can only get away with that approach if you are a master of it, like *Smell & Quim*, *Evil Moisture*, *Prick Decay* and *Runzelstirn & Gurgelstock*. Bands like that do it well, but others try it and it just comes across as fratboy hi-jinks and falls flat. Another master of subtle humour is Gerald X. Jupitter-Larsen with *The Haters*, but they are unique. In Melbourne, as far as genuine noise goes there is me and that's it. And my elusive friend Juliuspunisher who is really the King of Noise in this town - he buys and listens to huge amounts of noise and I'm still awaiting his own project to be unleashed. Otherwise, I only know this guy from Adelaide called Alan Lee who collects all kinds of experimental music recordings, including noise, more rabidly than anyone I've ever known. He is massively addicted to it. He had his own recording project called *Near Earth Objects*, which had some good potential I think. Alan has been into this stuff for as long as I have, or longer, at least since the early to mid 1980's. There could be others doing some kind of noise material, but I'm not aware

of them. But as I said before, I don't actively seek it out and I am very isolationist and not into 'scenes'.

Future plans?

-I don't look too far ahead. Nothing definite right now. I'm in a mode of being more of a listener than a creator right at this moment. I'm into a lot of obscure classical music, like Soviet composers, historical violinists and pianists, medieval and renaissance music, etc. And Metal. Not a lot of noise at this stage I have to admit. There's some good material being released, but also a lot of tired shit. Bands that endlessly repeat themselves, like *Macronympha* and the like. I'd rather get into some raw Black Metal, or even some of the underground Death Metal and Grind which shreds, like *Viral Load* and *Last Days of Humanity*. I'm not working on any specific recordings at the moment. If I announce anything here it will probably get jinxed somehow and never get done! But *Zero Cabal* is definitely still alive and will continue for the foreseeable future. Thanks for the interview and keep up the excellent work with *Grunt* and your other projects. *In tenebris collocavit me, quasi mortuos sempiternos.*

Ulex Parzival Xane

*I dwell in dark places, as those that have been long dead.
(*Lamentationae Jeremiae Prophetae*)

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ZERO CABAL

POST-

"Quia sunt multi simplices viri et mulieres magis grati deo quam valde litterari" D.E.

Post-politics

It seems like, whatever we may call «industrial» muzak / kultur / movement, or «noise», «power-electronics» whatsoever, is about to know a sudden & massive regeneration, as many other so-called «counter-cultural» styles became boring fashions & commercial «massjunk culture». «Industrial» remained lively, free from mass-media's majors since its very beginning, & despite many unsuccessful intents, never became a mainstream cloning sterile style (ever saw any «industrial clique» around I?). & no dogmatic movement. It seems like «industrial» has been years above preparing the isolated multicultural individualistic networking way of life of the 21st century. We are snipers, reclaiming their autonomy. We are autonomous to a certain extent, & within our autonomy we experienced the sad reality of levels. The levels existing in between individuals; all kinds of levels, the ones imposed by nature & the ones man made himself, as well as the ones resulting from the conjunction of both. We incidentally develop all kinds of strange characters in front of these levels, & let's say that in whatever the fuck «industrial mvmt». we're strongly focusing on «em & the strangeness resulting. We have few proselyte behaviour & prefer to observe rather than convince. We may share if asked properly for it, we rarely propose in the first place. When we share something, we deal with the whole thing. So we are likely to arise strong feelings. Anger, fear, confusion, discomfort & disgust are what we like: we display these horrors of ourselves with a slight touch of coldest humour. These are our proposals of truth. This is how we communicate in this age of fastened pauperised communications. Ones may feel insulted, outraged, assaulted, irritated, furious: great! That is what we love. Bite back, drop, let fall. Most of the times, a confrontation only shows one element, generally the same: how someone can get emotional on basic issues & how you are not. But a good confrontation may be the occasion for some physical or psychic (or both) fun & sometimes (let's dream!) gives birth to something positive & constructive. We are only looking for evolution, not for the reign of our «politics».

«Politics» were a virtue once, but no more. A toast & a bullet to all anarchists, fascists, communists, neo-nazis, slightly socialist liberals, etc... around. We are all on the same ground, & «rightwing, leftwing, it's all just a game». The game can get deadly or authoritarian, or remain peaceful, anyway the game gets dull. We never wish to fit, we reject all party, all ideology, all trend, all tribe. Dare I mention such a word as «nihilism»? In case it would be necessary to obtain the right to exist on their «political» chess-board, & add «ex nihilo nihil». So then, what are «post-politics»? They are high fields where, being

«post-political» or «anti-political», «apolitical», we can deal with «politics» with the pervert effects of political thinking & attitudes, opened to all & any people living their own way, freed from lies & well aware of their own conscience, who have build up an ethic in deep reflection of their own intellectual, perceptual, instinctual, emotional paths.

«Evolutionary» is not «revolutionary». It is legitimate(d) evolution freed from any paralysing & decomposing «revolutionary» corruption, & means of living in regard & respect of earth, astral & celestial spirits, & the «generation to generation» process. We mean «evolutionary post-politics» to the extent that we might have to come armed, in «praxia marcial», on the fields of social existence, to break free from the tyranny of frustrated little «politicians», especially «revolutionary» ones, & smash the spectacle of fictional relations & mundanities, emotional sociability, & binary, simplistic, manicheist, dichotomic thinking dictatorship. To break free means by ourselves & for solely ourselves, to smash the spectacle means to smash our possessions & what we did; armed means assisted by astral & celestial spirits, & nature within ourselves, ready to smash others' possessions & ready to judge their actions & karma in means of inhabited by a special power. We are snipers, we are the private army in service of her majesty, elemental energy.

All & anyone standing against us on our way to total freedom is regarded as an enemy. This includes society itself, the so-called «system» & all «revolutionary» worker or theorist, but also, ourselves. A piss upon «revolution», & fake phenomenology. We are not dealing with a social situation, we are dealing with our hearts, our nerves, our brains & the blood pulsing through our bodies. We are dealing with the soul that shapes this body. We may use all possible psychic or physical method to overcome factual limits. We are dealing with the insurrection of our joy to exist.

So, «industrial mvmt» is neo-fascist, it is crypto-nazism. Very fine, but it is post-anarchist & nihilist as well, lost in spaced out situationism, anarxist hermetism, godless polytheism, & even, pervy zoophilia... Snipers shoot in all directions, with no sectarianism. Snipers are pragmatic; they're not racist, only «racially rational» (this is classic double-standard). Father Xmas is a nigger, Santa Maria is a bitchy jew & white aryan are aquarians, so underwater, so sinking. Multiculturalism is the logical result of our access to planetary psyche through sex. This is regeneration, & as for «entartete», I'd suggest that entartete snipers grow their own children as well. Democracy is entartete, here comes the republic of childhood.

(Nicolärm 1999)

POLITICS

M N E M

*Should there be such a thing as the 'new generation' of Finnish industrial noise, Mnem could easily be mentioned as one of its prominent members. Having already caused quite a stir in the undercurrents of experimental sound with their scarce vinyl and CDR works as well as their few compilation appearances, Mnem for sure are one of the most interesting groups in Finland at the moment. **jj**, one half of the group answered the questions.*

Let us begin with the basic information i.e. when was Mnem established and what was the initial idea at that moment? Has this particular idea changed during the course of Mnem's existence?

"Mnem was found in early 1998 by the personnel that has been the same since then: 1W and myself. So Mnem is a group, not a one-man project, to correct some misconceptions. The main idea has been the same since the beginning: to explore certain type of sound, its action and nature. I was at the time (and still am) interested in electro-acoustic and noise music, and 1W has this psychoacoustic mission (!), so there we were... To put it short, I think that the only drive behind Mnem (that truly counts) is to produce interesting results. That's it."

It would also be nice to hear the latest Mnem news...

"We just (two weeks ago) completed the recordings of a new 7" for Kaos Kontrol and one other 7" master. Some plans were discussed, but nothing is sure yet. Also, a collaboration project with Dieter Müh has been tentatively discussed, but nothing has happened yet."

Thematically Mnem's material could be considered to be from the more 'academic' end of the industrial noise genre. How are the thoughts and themes for the soundworks born? Do you have a certain concept or a theme in mind when you start working on a piece or do you connect the sound with a theme after the piece is finished?

"Academic? You can put it that way, but that's only part of the truth. We both find the noise scene's flirting with pornographic or 'shocking/violent' imaginary dull. (We didn't say 'stupid' or 'childish'!) If you want to call that academic, that's your problem (not meaning you, Jukka...). Noise scene tends to make the power and possibilities of sound insipid by banalizing it to plain form of 'shock'. Sound that functions on plain shock value exhausts itself soon. Mnem has made harsh or 'noisy' works, and will do, but I'd like to think that it's not the whole picture or that is not where it ends.

We rely on personal chemistry in the meaning that of we both have a strong picture of what Mnem should sound like. Very different type of material gets 'approved', but we both know what will be abandoned. That's for Mnem to decide, not us! The thematic aspect comes afterwards or simultaneously. We have a semi-improvising method, so you can't make sound *to* or *for* some image or idea."

Does Mnem consider silence to be a challenge?

"At least the portioning of silence is important. But we are not competing with it."

At some point you told me that with "Engrama" you ideologically managed to come close to the electro-acoustic composers of the 50s. Could you elaborate on this a bit?

"I must've been drunk then? Seriously, I don't know what did I mean with 'ideological'. Basically, the process of making "Engrama" with three reel-to-reel recorders from 60's reminded me of the craftsmanship of the early electronic composers, those who arduously worked with reels and tapes. They called it tape music, right? We kind of had a feeling of going back in time to the era of tape music. We weren't dead serious, though. Anyhow, we made real (reel) loops of tape by using scissors, glue and such, and then manipulated and violated the tapes. The sound exists on its own right – analog, embracing hiss, granular murmur... The Siera mission continues."

Still carrying on with the same topic, does Mnem consider anyone as 'kindred spirits'? No matter if from a completely different scene of music

or art, but someone who you consider to be working on the same field.

"The most rewarding situation when someone says Mnem's sound is incomparable to anything else. Steve (of Dieter Müh) once said that the 10" reminds him of old Zoviet France. I took that as a compliment. We admire some artists or musicians, but stylewise, we have no certain kindred spirits, that we'd feel we're following."

What's your relationship with the present Finnish industrial scene? At least in my eyes there has been some quite remarkable expansion and development happening lately. Does Mnem feel to be a part of this scene?

"Why not. There's plenty of interesting things happening, I think. Even some concert activity concentrating on noise, which would have seemed impossible a few years ago. Well, I think that too many bands sound like each other. Objectively speaking, I'm quite impressed by the strong course Kaos Kontrol has taken!"

I believe there have been several requests and a lot of pressure for Mnem to perform live, yet thus far you haven't given in to the pressure. What's the reason for this principle and how strict should we consider it to be?

"The reasons of not performing are mainly the circumstances (we live so far – 400 kilometres – from each other). The first two years we thought that the nature of Mnem is not suitable for live shows. Somehow, the situation has changed a bit... We still haven't given it more serious thought, and the circumstances for 'training' etc. are poor. So it is not still very propable. But the idea is intriguing."

To talk a little about non-Mnem matters as well, you run the Negative Foundation label as well. What sort of ideas does this creation contain? Thus far you have been releasing material at a rather slow pace, but should we expect a more active approach in the future?

"I just felt appel on the idea of creating some kind of 'trademark' or brand. And there we had a foundation existing only virtually. Of course the idea of releasing unheard music that I thought was good, was a starting point... It's not the fastest label on the earth, but somehow I like the slowness. Negative Foundation is not dead, just nearly existing with its low profile, so everybody interested in it should contact me immediately. Something is coming sooner or later, anyhow."

That's it for this interview. Should you have anything more to add, you can do it here.

"Thanks for the chance, Jukkis!"

Mnem/

Negative Foundation

c/o J.M. Joensuu

Tellervonk. 18 aläk.

40200 Jyväskylä

Finland

Releases:

"Arkaed" cd-r (20 min.) on Negative Foundation, February 2000 (edition of 75)

"Engrama" 10" vinyl on Kaos Kontrol, March 2000 (edition of 100, sold out from the label)

"Sediment Thesis" 7" vinyl on Kaos Kontrol, January 2001 (edition of 200)

Compilation appearances:

"Genocide Mobile" (in "Halogen Ball" cd-r on Negative Foundation, Finland, April 1999)

"Dabfall Morte" (in "Nite Mare Slo Motion" cd on Some Place Else, Finland, May 1999)

"Eastern Tunnel" (in "Degenerating Finland" cd on Freak Animal, Finland, January 2000)

"The Misc (edit 2)" (in "Ambient Intimacy #4" on EE Tapes, Belgium, September 2000)

[Haus Arafna]

A black and white photograph of a man and a woman in an office setting. The man, in the foreground, is wearing a light-colored shirt and a dark tie, looking upwards and to the right. The woman, behind him, is wearing a light-colored blouse and looking towards the camera. A framed picture is visible on the wall in the background.

10151000

Although Drape Excrement is a rather well known name in the industrial scene, the history of the band might be a bit unknown, so could you let us know a bit more about the past of Drape Excrement and what lead to its creation in the first place?

-The history of Drape Excrement is close together to the history of Art Konkret. In the beginning of the label I started with recording sessions. My first steps in this genre were very improvised. After this period I decided to start with the work for my first release on our label. The tracks on the "Sic transit gloria mundi" tape were recorded with very simple equipment, but I think that was good at this time, so I lost no power of the songs. I think the material is raw and very organic. It is a result of my pure emotions. And of course you could tell me the question about my motivations and influences to make this kind of sound. But I think it was always the idea to find a way to give my opinions to other people and to have the possibility to express myself.

According to my knowledge, the split CD with Catharsis (released on Black Plague) is the latest release from Drape Excrement. This particular CD nevertheless dates back to last year, so has there been any more recent activity?

-That's true. There was also a 7inch split with Söldnergeist on a German label. So my recent activities are only the work for new releases.

You told me that Söldnergeist is nowadays a project of A. Weimer whereas Drape Excrement is a project of yours. The latter is nevertheless often referred to as a Söldnergeist side-project, so could you please clear things up a bit?

-The misunderstanding that Drape Excrement is a side-project of Söldnergeist, is the result of the fact, that my person is a live member of Söldnergeist. The people make no difference between my work and my live activities for Söldnergeist. Alexis helped me in the past only with the final mixings of the Born Dead LP and the split CD on Black Plague.

The Drape Excrement part on the split CD with Catharsis seems to be presenting almost poetic themes, at least when looking at titles such as *Birds, Only Birds?* or *Anger, Remember to My Words*. How much is Drape Excrement about the usual death industrial themes of sex, death and perversion?

-Drape Excrement was only a speaking-tube for my own meanings and emotions. And the name of the songs look poetic for you, but the ideas and themes behind the song-titles a more influenced by the darker side of live. If you listen to the cut ups of BIRDS, ONLY BIRDS you will understand what I mean. On the other side I think you can not say, that death-industrial is only about this themes. I think all is open.

Still continuing along the lines of the previous question, what kind of thoughts do you wish to express via Drape Excrement? Do you feel the material to be more personal or perhaps more directed towards other people?

-The Drape Excrement material includes very personal songs, but also tracks about actual politics and social themes. I think what I want is to give the listener the chance to make them their own meaning about my songs. I have the experience that it is better to trust not in what you read or hear. The ideas of the Söldnergeist performance in Nevers (France) are at the moment more actual then ever. Global media control, the medias make a new reality with all the effects.

In what way do you feel that the conceptual content of Drape Excrement's material has developed over the

years of the band's existence?

-I think in the beginning of Drape Excrement the work was more extreme and direct. I think I changed to a more darker sound.

Regarding the 'musical' side of Drape Excrement, there has been some obvious change from the usual death industrial style towards perhaps a more ambient style? Has this been a conscious decision and what has been the purpose for this?

-There is no real change. I think it is boring to make the same sound for a longer period. So the recent release was more darker and ambient. In this days I finished the recordings for a split LP on a label in Berlin. These recordings are harder and more in the way of the early Drape Excrement work. On the other side I work at the moment on songs for a release on my own Art Konkret label. And the result will be a very dark album.

Is there a specific way for you to create Drape Excrement material or is it more a matter of coincidence and situation? There seem to be people who give the tracks a lot of thought before even recording anything and then there are the ones who rely mostly on improvisation. Which one are you?

-A lot of the songs are born in my brain windings. Often there is first ideas or a thought and then I try to make sounds of it. But I also start with improvisations to find good sounds for new material or good cut ups. I think all is a result of life. And all is influenced by my environment. Every song is the result what I do or I not do.

Has Drape Excrement ever performed live? If so, do your live performances mostly rely on the sound itself or do you make use of any visuals etc.?

-I never performed live with Drape Excrement. At the moment it seems that I will play live together with my good friend THO-SO-AA in Berlin in June of this year. About the show I won't say anything, who is interested can come.

What sort of future plans do you have for Drape Excrement? What about Art Konkret? Any new releases coming out?

-The future releases are an 12 inch vinyl on a label in Berlin and a CD on my own label Art Konkret. On Art Konkret there will be soon the THO-SO-AA "Absorb" CD out. I think very good work. A release of Narbenerde is also planed and a CD of PPF. Of course I am always open to get promos of other projects for new releases on Art Konkret.

Here's the time for last words or whatever you feel appropriate.

-Believe nothing, what you can not investigate.

Discography:

"Sic transit gloria mundi" MC on Art Konkret
"Born Dead" LP on Art Konkret
"Homo homini Lupus" split CD on Black Plague

V.A In Stahlgewittern LP on Steinklang
V.A Xerosma LP on Ant Zen.
V.A Nuclear Assault on Blaster Rec.
V.A Voronom MC on Ant Zen
V.A Territoires Sonores
V.A Slaughter Ages on Slaughter Prod.
V.A Extreme Pleasures Vol. II on Slaughter Prod.
V.A Compilation Volume Two on A & T Rec.
V.A Different Forms

Available releases
Catharsis / Drape Excrement – Homo homini lupus CD

Drape Excrement



Allegory Chapel Ltd.



ACL has been around for ages, but you are not that well known as one could expect? Could you tell the reason for this?

-Yes, ACL has been around since 1984, but as for being "not that well-known", well, it's all relative... I am sometimes surprised by the fact that I'll be in another city, or state, or country, & someone will (out of the blue) come up to me & ask, "so, YOU'RE Allegory Chapel? Wow!" So many people have told me that they are familiar with my recordings! How "famous" does one have to be? Famous enough so that they have NO private life anymore??? WHY would I want to be "famous"? I make recordings, sound-works, music, etc. when it suits me (or when I have precious little time), NOT to be "well-known"!

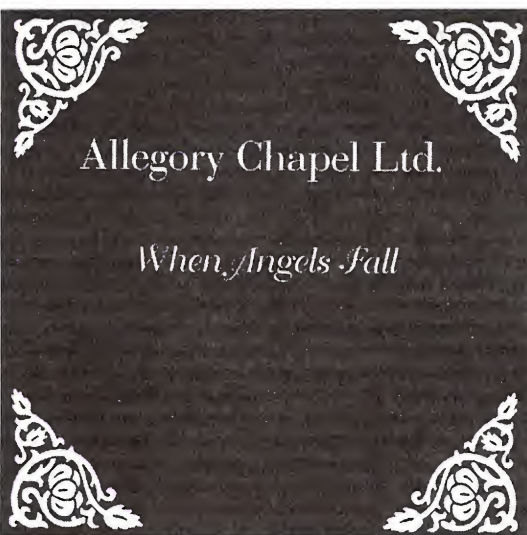
ACL does not sound like most other bands. Does it ever feel frustrating that "copy" bands, who blindly follow for example Merzbow or Whitehouse get easily well known and have a bunch of releases out, while the more original ones might be left without much attention?

-First of all, I "try" not to be frustrated with those types of concerns! If someone can make a splash or a big wave with their own efforts, who am I to get in their way? Secondly, as far as "copy" bands are concerned, I avoid them if they are of no interest to me. Everyone has influences or has been inspired by someone or something in the past, but only results that are unique & distinctive, or made somewhat "new" such as inspired breakthroughs by true pioneers that keeps me interested outside of my own work.

Most of my work is improvisational, but much of it through the years was or has been meticulously pre-planned & mentally arranged in advance. I store many sounds in my memory & compose in memory before producing something tangible. Perfection is only present in the mind, articulation is imperfect, but imperfection is fun & interesting (frustrating in a stimulating way)... I don't reject much material, basically any failed experiments are useful for other works in the future. Cannibals are cool! (Improvisation: What exactly is spontaneous when someone relies on their usual tried & true methods, always falling back on past accomplishments?)

In my opinion, your latest (and at the same time the hardest) material is the best. Will this be the future direction?

-It is my intention to continue to remain EXTREME in the future!



NO compromise!

Is there some kind of message behind the ACL sound? Usually your tracks do not include vocals/lyrics or clear samples etc.?

-Inadvertently, all interpretation is up to the listener, but if there are any kind of overt messages to the listeners it could be: "all may NOT be what you expect!" or "Go fuck yourself!" (usually the second message!)...I have written lots of lyrics in the past, but never had enough tracks on the damn mixer to fit my voice on the recording!!!

How much attention do you give for ACL's visual side and other content?

-Sound is the most essential concentration, visuals are secondary but should support the sounds. Sounds enhance

Is there musically any collaboration between ACL and Master/Slave Relationship?

-Yes.

ACL have done live shows in front of an audience as well as in radio. Is there any difference in these situations? How do you work in live situations? Do you use background tapes? Does the ACL live show include anything else besides the sound?

-Performing live in front of an audience or on the radio is all the same! If you're asking whether an audiences' reaction matters to me while I'm performing, sorry, no, I don't care what the audience is doing! I do make some performances visually intense or violent, but it wouldn't matter to me if the performance space is empty at the time! Attempting to shock audiences is a waste of time to me... Audiences should already be shocked or aroused in their minds from the very first frequency to penetrate their ears; I don't need to use a gun unless I want to rob them of their money or rape them (but then again, who needs a gun to do that when verbal persuasion or the simple threat of physical force is enough to accomplish those things)— see, that's not a "performance" anymore! It's just "KICKS"! Oh yeah, to answer your question concerning background tapes... Sometimes, I will use one or two background tapes simultaneously for filler, but I hate completely pre-taped actions because there's no effort & no potential for an unplanned explosive result. I used to perform with everything I could lay my hands & feet on, but lately I prefer squeezing the most from the

What kind of methods are used when you compose ACL material? Has it changed a lot during the years? Do you work spontaneously or is it all planned before done? Do you reject a lot of material?

-Methods: anything goes; whatever is at hand, whatever is convenient! I do prefer a technology (such as sampling & other digital or midi technology) that enables articulation with the least amount of stress or time-wasted. Sometimes I'll make unbearably repetitive loops from simple cassettes as a primary source material, but by the time a recording is finished, all source material is unrecognizable! Loops can be subliminal or simply to produce a mantra-like effect. Like many artists, I also enjoy amplifying contact-mic'd noises & sound.

the visuals, but visuals do not usually enhance the sound. I prefer listeners who are visually impaired, their perception or reception of sound & vibration is more acute, the reactions more intense!

You have played live with HijoKaidan and others. Do you like collaborating with other artists or does the solo work suit you better?

-Collaborating with other artists is okay; actually, it's hard work! When working with a master or a "professional", it is an education. When working with a novice or an amateur, I am usually the one to lose patience! Either way, live collaboration is a lot of work! Like anything, "work" can be personally rewarding & stimulating. Solo work is most enjoyable—I guess I'm a tyrant!

LEAST amount of materials. I enjoy the element of danger from possible failure when there is less to rely on! I like walking the high-wire with NO net!

Is ACL ever actively looking for label(s) to release your material or do you just wait for offers to come?

-Whatever!

What do you think of the US noise (& related) scene? And that compared to the European and Japanese ones?

-Sorry, I've been out of touch for so long that I don't know how to answer that anymore! I've always felt the US scene to be very much alive

in comparison to parallel activities world-wide. There's much to be experienced & enjoyed from all over the world!

You have been around in the experimental and noise scene for years. How do you see the development of the scene, local as well as worldwide?

-Everything seems cyclical to me... Old artists fade away due to various developments in their lives, but also mostly due to disinterest (ha ha ha!)... Young upstarts are always around thinking that they're re-inventing the wheel, but it's always well-trodden territory (ha hah!)... Developments are strictly related to technological advances, but much of the results are the same old "RE-HASH" (heh heh heh)...

Your label Extreme Subterranean distributes and releases mainly metal music, but your debut release was the VOND (aka Mortis) CD. Do you have any other ambient/noise releases in plans? What is currently happening with the label?

-"Extreme Subterranean" no longer exists; it was a temporary solution to the fact that Mortis hates Black Metal! We are BLACKMETAL.COM a division of CYBERTZARA; Cybertzara the label will be active again in the future! We promise!

You are also doing a radioshow. Tell us about it.

-It is strictly volunteer (I don't get paid, so I play what I want); only 1 show (90 minutes) every other week, & what is broadcast is unpredictable... I usually bring about 10 hours worth of music, but get to play only a tenth of what I bring; never pre-planned of course!

Tell me about your co-operation with Noothgrush. Is it you as an individual or ACL?

-I have known Mr.Hate & the other members of Noothgrush for years. They've asked me to contribute in the past because they understand & respect what I do; I enjoy what they do (we're all big Black Sabbath, & CelticFrost/Hellhammer fanatics!)... We hope to record together in the future. Look out for SEETHE in the future also; it is Mr.Hate's dangerous sound(solo) project!

Future plans...

-Too many future plans to list, & of course, there's NEVER enough time or money to execute the plans! I wish I could sit mindlessly in front of the tv sometimes, but this never happens because there's always too fucking much to do! How do people find the time to sit around all day & do nothing? I envy those people!

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We speak out our intellectuality. We display our instinctuality. We voice our sensibility. We experience our perceptuality. We inherited animality. We try to rise perceptual cognitive joyous life above sensibility. Intellectuality is perceptuality & instinctuality through the filters & developers of physio- & psychoactivities. Perceptuality is both intellect & instincts developing on what we perceive - a never ending process in one human life. If carefully heard, perceptuality can become the strongest assistance of our will. In perceptuality can be found what we once called "earth, astral & celestial spirits". It is even possible to determine, to increase, to maximize our perceptual potential. This is called "psychoactivism". With increased perceptuality, we could see through the walls of lies, may they be build by ourselves or be external. We could perceive astral & celestial domains. This does not mean truth: astrality & celestuality have in fact nothing to do with a notion as obsolete as "truth". By "truth" we imply something objective & absolute. Astral is objective, but not absolute; celestial is absolute, but subjective. Perceptions are the essence of human existence, the "truth" that feeds our instincts & intellect that creates our desires. If listened carefully to, the voices of nature, earth, energy, astral & celestial domains, can be heard: the voice of nature in silence, the voice of earth in the wind, the voice of energy in the flow of air within the wind, astral voice in the sexual desire we may have for the wind, & celestial voice in the sexual expression of this desire. The first & foremost source of our perceptual experience is nature. But within nature, there are possibilities to increase perceptions, what has been called "psychoactivism". Within nature means within our body, physiological methods to accelerate psychoactivity (numerous ones); within nature means also within sonic space, appropriate soundscapes with psychotonic effects; within nature means within plants too, psychoactive plants of the soil & their appropriate introducers, as well as biochemistry, the isolated psychoactive elements themselves & their appropriate dealers. We are snipers not pushers, with no proselyte behaviours. We are our own victims, our own guinea pigs. Beyond hygiene, discipline or any psychotrope experiment is the real magick, that almost seems to be outside, or even beyond nature, surnatural, to the extent that it is a quintessence of nature. "Surnatural" is within us, the only limits of nature are ours, our perceptual limits & limits of our conceptualty. We use many improper words to domesticate things we want to ignore, or that we accidentally & uncomfortably experience, afraid of the social consequences of such experiences (being considered mad, etc.). So we usually take the "unknown" for granted, reduce it into hallucinations derived from sleep deprivation, or exhausted, simply ignore them & systematically forget. It is kept for ourselves, which is a shame as it means silencing to extinction the grounds of future humankind developments. With cartesian shame we are limiting ourselves in dangerous proportions. Then, it is no surprise, in such a climax, that those wishing to fully experience & express these things are not willing to loose anymore time & energy in justifying themselves, explaining & clearing up the same things everytime, not wishing to let anyone with something to prove abusing our time, space & energy. These cunts may then feel insulted, rejected, despised & say: "this is elitism". Damn true, that is elitism!

Elitism was a virtue once: its still. Let's stand it clear: there's no "untermensch", we are no "ubermenschen". Elitism is not about looking at oneself as superior or

inferior: it is about looking at oneself with exactly the same righteousness as looking at yourself. It is looking at one with a global vision of "the one" (der Einzige), a vision of her/his self & of your own self in front. It is furthering & pushing up, not competing. Mirrors are broken. Elitism means giving consideration, time, space & energy to those we appreciate & to despise, dismiss, piss off anyone else. This is a virtue as long as we, as elitist individuals, are not standing weak & proud with our individuality, fighting against our ego, striving basically for common good will but having been deceived. Freedom can be shared only with the free & must be defended constantly against the lazy attacks of the "unfree". Then, who's free & who's not is up to all & anyone of us, & most often, one's freedom is someone else's domination. We can only feel elitist when we deal firmly with ourselves first, freed from weakness & perceptually connected to "surnatural", astral & celestial sources. Our voice gets alter when, through just our voice, vibrate the echoes of the voices of a thousand spirits. This is often called "universality" by those admiring the ones they daily slay. Well, let's say universality is an efficient mask for effective astral & celestial snipers. Universality & surnaturality are tools, & elitism is not a selfmade proud choice. It is more than conscience: it is led by our nervous system, by the beats of animality that remain in our meat.

From now on, there can be no more messiah, no more leader, no more emerging enlightened movement. We can develop networking tactics but as snipers we never feel obligated to adopt a general tendency if a tactic does not fit to us. We can be total hermits. In fact, it could be said with sense that the only real elitist person is an hermit. But this sounds like doom, & we aren't doomed to give up this society & this world. Let's rather say that an hermit is always elitist, might it be to the extent that they just forgot about everybody, often even about themselves. In that case, "helly-tism" is to be mentioned, a slack development of elitism. Hellytism is living hell, seeing everyone else from that living hell. It is living with no desire, no taste, no will, an aimless curse assuming the vital minimum to remain alive, with the absolute strength of total abandon. The ultimate strength is the ultimate weakness. We are generally afraid of death, unable to save ourselves. Hellytist people forgot about death, or cultivate a deep relationship with it so that they are in peace with it. So it can be said that sanity is the limit of hellytism. Wishing to stay clean & illusioned, forced to positivity, standing alimful or pretending, that is sanity, that is the social standard we will destroy. We are snipers, & society itself may ask for a cure, for judgement, selection, sanction. This could be a sign of a significant evolution of our society, but of course, we are far away from that. We are snipers standing away from society, but also using it, abusing it at the same times, & as effective snipers, we don't give a shit about how others see us: undercover strategies, asociality is a tool as well. Just like surnaturality & universality. Asociality, surnaturality, universality are just mundanities, fake & vague sociability.

We are looking for "renewed sociability" & micro-societies within a unified planetary society, as long as within it, we keep the right that belongs to us: sniping. We could step out of it or even make it implode if we'd feel it necessary. Anti-utopia utopians, & at the stage of a planet, the implosion of a society must be the most invigorating stimulation ever. Orgasms & deaths - but still we are not dealing with any kind of "revolution", as we are agents of legitimate evolution. Evolutionary post-politics are nihilism & perceptual elitism means an aristocracy of souls. These are strong & dangerous concepts. Dealing with 'em, we

Perceptual elitism

can get the force, the power we expect, but getting this force, this power, we never know before how it 'd feel. Human beings are generally the possessed victims of emotions as perceptuality is generally silenced by emotionality, & there is our ultimate, our true elitism. Only the strongest will survive, surviving is beyond living, & only those who could be the weakest will become the strongest. Sacred expectations: we are snipers looking for elitist evolution. This is just the beginning. We are the beginners, with a celestial & astral right to judge on duty. Our elitism is backed up by a superior will. Anyone may apply, only very few will remain.

Sanctus Insurrectus

(NICOLÄRM 1999)

ANEMONE TUBE

Having been active since the summer of 1996, Anemone Tube, one of the very interesting acts in the German underground of experimental industrial has come to a halt. Stefan Hanser, the man behind this project has decided to move on to more challenging endeavours, thus leaving behind his work with Anemone Tube and Transfixional Entertainment. Nonetheless his works still deserve much attention and that's why this interview (made in December 2000) was in place.

Could you please tell me what has been going on with your projects lately? Recently you spoke about concentrating more on working with new material on Anemone Tube. Have you been able to do so? Have you managed to come up with any new interesting works?

In 2000 I realised a collaboration split CDR release with my friend Lutz from Tarkatak on our labels Transfixional Entertainment and Trümmer Tapes. Also a double-CDR came out on Solipsism/Self Abuse (USA) in Summer 2000 called "Forget Heaven/Angel Falls" featuring old and rare recordings previously released on tape/compilations and remixes. Right now the works for my full CD album "Existence" for the german label Auf Abwegen have been finished and will be published February 2001. Besides that there's also a collaboration with Christian Renou coming out hopefully soon - we're still looking for a label to release this CD! Check out my website at www.transformed.de/anemone.html for the actual list of releases and appearances on compilations.

Before establishing Anemone Tube you have played in a Hardcore/Grind band entitled Hartsoeker. As Anemone Tube could hardly be described as mellow or soft, it makes one wonder what intrigues you the most in these extreme forms of audio expressions? You have mentioned Anemone Tube to a sort of summary of your personal dreams and frustrations as well as fears. Thus could it be said that such extreme sonic treatments to some extent work as therapy? Making such music does definitely affect myself in a positive and also in a negative way, as I put a lot of energy in the recordings. But also the rather mellow and soft part of Anemone Tube can be very degenerating and intense, as it is not only the harshness of a track that has 'extreme' effect on a person, it is the way how it works on your psyche no matter if it's ambient or noise music.

You once mentioned that all Anemone Tube releases are based on specific concepts. It actually is quite impossible to figure out the artists ideas just by listening to the sounds or even by examining the cover and inserts, so would you be so kind and shed a little light over the most important Anemone Tube releases? You have told the "Wald" release to be dealing with 'the natural order, the selection of nature on life and death'. What kind of concepts are there behind e.g. "Forget Heaven" and "Flowers of Reality"?

Yes, I always do a conceptual work for my

releases, each standing for itself with a certain theme - I try to give it the maximum effectiveness with the united means of music and visual elements. "Forget Heaven" was my first own and official full length release recorded in a certain period of my life when I have suffered a severe personal crisis - this release is some kind of reflection of self - the result is very intense + depressive. When I recorded music at that time every recording session was always a degeneration of energy but somehow enriching at the same time. "Flowers of Reality" reflects the 'flowering' of a mind in 3 different ways - anger, calmness and seclusion, frenzy. All my works have a serious personal and social context, a self reflection on existence, life/death experiences.

Having heard an advance copy of your forthcoming "Existence" CD coming out early 2001 on Auf Abwegen, it seems to contain a lot of some older material, isn't that right? Also, the style is far more harsher than what you did on the split CDR with Tarkatak. How did you end up with the tracks for this CD and what kind of emotions hide under the title "Existence"?

This CD has been planned for over 2 years now - it has taken me lot of time and energy to realise the whole concept thing - the track for it have been selected even several years before, thus there are recordings from 1997 on it as well as newly recorded material - the whole musical concept is a consequent follow up to the "Flowers of Reality" 10" LP. What the split with Tarkatak is concerned, this material can rather be seen as an exceptional case than an musical tendency Anemone Tube would pursue. "Existence" is my final and last work with Anemone Tube. This CD does represent everything Anemone Tube is all about - psywar, don't blink!

At the moment you are apparently studying graphic designing. To what extent are you generally interested in arts? It actually is quite obvious how the modern arts can be linked with industrial music or noise, but how do you personally see the relationship between these forms of art? Could you perhaps name some of your favourite artists and genres of art (by genres of art I basically mean different styles, such as dadaism, expressionism, futurism and impressionism)? Would it be possible for you to clearly categorise Anemone Tube under some specific genre of art?

"Graphic design" is a term that doesn't describe my academic subject "visual communication" or in other words "information design" in a reasonable way. This is basically communication of neutral information, I'm concentrating mainly in Corporate Design, Information Graphics/ Systems and Signs. But what Anemone Tube is concerned, this project is very emotional and personal and can therefore be described as "free art", an expression of personal and social issues, an expression of a self-determined purpose. Nevertheless I am interested mainly in the formal/analytic/theoretic part of art, especially abstract and konstruktive art, which is for

me the purest and most rational form of art. These are genres such as (Swiss) Konstruktivism, De Stijl, European art of the 20th century and also architecture in general, architecture is very often the accessor/forerunner of any new evolution in design and arts. I'm pretty interested in designers, artists and architects like Elsworth, Frank L. Wright (USA), Piet Mondrian and Van Doesburg (De Stijl/ Netherlands), Paul Lohse, Max Bill (Swiss), Vordemberge-Gildewart, Stankowski and Aicher (Germany) and of course the old german institutions Bauhaus (Weimar) and HfG Ulm.

At least thus far you have used some highly intuitive and even confusing art in your releases with Anemone Tube. In the industrial, noise and power electronics scene we have become accustomed to seeing somewhat different kinds of visual expressions, often based around pornography, fascism, nazism or other subjects regarded as 'taboo' by the common standards. Why have you decided to stay away from these clichés of the genre?

That's just not my kind of thing. I'm not focused on being something extraordinary among all those political, massmurder, sadist, morgue stuff projects - Anemone Tube is just a personal thing, just a great way to express; purely emotional - so why bogging around with corpses, nudes and policemen on my covers then?! Anyway these clichés don't shock people anymore (TV has it all, full on!).

Transfixional Entertainment has been along the same lines as well when it comes to the visuals. This is probably much due to the fact that you have done most of the design work for the releases. Could you imagine releasing material from an act who would demand to have e.g. hard core 'kiddy' porn as cover art and visuals?

This depends on in what context and also how such material is used - if the message can clearly be understood as contra/anti, then why not?! But in general as I wrote in the answer before, I'm not very enthusiastic about such kind of visuals and especially how they are used in the industrial scene - most covers from this kind are pretty flat, senseless and empty.

You have spoken about hoping to cause profound emotional reactions via the soundworks of Anemone Tube. How much potential do you see in using 'consciousness expansion' (marijuana, mushrooms, hash) in striving towards deeper meanings and reactions for the soundworks - both from the perspective of the composer as well as the listener? I must admit to not having personal experiences with any of the aforementioned substances, but I have been faced with several varying reactions and impulses from people who have under the influence of such substances listened to industrial or noise. Are the dimensions created by your sober psyche and consciousness enough for you or have you ever felt it necessary to seek alternative 'depths' from consuming such stimulants?

At a certain time I was very enthusiastic about such psyche-altering substances, especially I hooked on LSD and mushrooms and weed, with the fullest respect and care about the risks by using those stimulants. I'm sure that those substances have had an extreme influence on my musical works and activities as an artist in general. In the beginning of Anemone Tube I only recorded music under the influence of marijuana - this made me believe to have more empathy to my music - and it actually worked out pretty well. By using these substances I have had intense experiences in my life that made me see things differently with a somehow distorted, more intense and sensitive perception. Therefore I can tell you for sure that the use of marijuana before listening to your favorite music, no matter of which kind, will make your mind open and free for a much more intense and sensitive listening.

How do you see the present state of man and humanity? Personally I see some quite peculiar contradictions in the industrial, noise and power electronics scene when it comes to human behavior; on the other hand people stress honesty (no rip-offing), generosity (trades) and group spirit, but then again the whole attitude reflected and signalled in the music itself can be very extremely negative and powerfully aggressive towards humanity and people in general. Can you relate to what I have stated and what is your interpretation about this whole affair?

In that industrial/noise scene all kinds of attitudes, ideologies and opinions mostly of extreme kind are mixed up from everywhere, no matter if it's fascism or political correctness, sometimes it seems that nobody is really aware of what kind of attitude people follow. A year ago I got an invitation for a "The Iron Guard - Tribute to Corneliu Codreanu" compilation CD from a label from Romania, which is obviously a fascist project feat. anti-semitic industrial projects from all over Europe - maybe they asked me 'cos of the "death-industrial" influence in my music. But actually sometimes I myself am also not aware of what political statements some people follow with their projects and it's really hard to get out while all this obscurity and mysticism a lot of acts come up with.

What do you find to be the most rewarding thing about your work with 'sound sculpturing'? Anemone Tube has participated on several different compilations and has a fairly lengthy list of individual and split releases. At the end of the day, how much response and feedback do you usually receive from the people who purchase the releases related to any of your projects? What do you find to be the most interesting thing about the received response; the acclamation or the negative opinions? How often do you receive feedback from people who have had almost identical interpretation of your works compared to your personal ideas at the time of constructing the material?

It is always exciting where from I get re-

sponse - I'm really surprised if people from Hong Kong or Brazil write and say nice things about my music. For me it's really funny to get mail from such exotic places in the world and I wonder where the hell from they got that contact from - this is really flattering. It is very rewarding if people listen to my music very intensively and concious, like I expect it from a listener and if I'm able to cause reaction, to give the listener a strong feel, easily: to fuck his psyche up!

Besides Anemone Tube you are also involved in a project entitled Wurzelbewußtsein, also featuring the Hunger member Carsten Hochapfel. This particular act could be said to be more experimental and slightly more organic material compared to Anemone Tube, nevertheless containing some of the more extreme elements as well. What was the initial idea when forming Wurzelbewußtsein? What about the concept behind "Traumbeisetzung", being the side of Wurzelbewußtsein on the split release with Brume?

Wurzelbewußtsein was never intended to be a serious project - Carsten and me, we only had 2 recording sessions, the second was released on the split with Brume. We got very good response from several people, but no more plans have been taken and the whole thing came to an end. Although the teamwork in that project and the whole result was very good I never spent too much energy on it - just the tape with Brume, I have chosen Brume as a split partner 'cos we have a lot in common musically and Christian Renou (Brume) liked our music very much. "Traumbeisetzung" doesn't really have a concept. The titles I name after listening to the tracks - it has a pleasant atmosphere with a very organic, lyrical feeling - I always think of Hermann Hesse ("Knulp", "Siddhartha") when I listen to it.

Transfixional Entertainment is your own production and distribution label. Besides your own projects you have thus far released material from seven different acts; Hunger, Brume, Sor Zor Sya, Yggdrasil, Hartsoeker, Fragmented and Coche Bomba. What sort of criteria do you have for the acts to be supported by Transfixional Entertainment? How important is it to really be familiar with the people (at least via correspondence etc.) behind the projects whose material you are willing to release?

The most important thing to release a bands stuff on my label is that I truly love its music - I don't have a strong policy that stipulates a certain style - as long as I have strong feelings for the music a collaboration is possible. If I am familiar with their music and works, personal correspondence before a decision is not even necessary.

Thus far Transfixional Entertainment has concentrated on releasing material on tapes and vinyl. Do you have any plans of moving on to release material in CD format? Some of the 'bigger' labels, such as Old Europa Cafe have recently started either to reduce the amount of tape releases or even completely stopped releasing them, supporting such decisions simply by stating that there are far too many tapes released and that unfortunately most of them contain quite worthless material. "Tapes have a big dignity, but you don't have to turn them to shit," said Rodolfo Protti of Old Europa Cafe in an e-mail news bulletin, 1998. What is your

opinion about this whole matter and how do you see the importance of tape releases nowadays?

All in all these words say it all, tapes are misused by too many labels to a waste product - to me tapes have the fullest attention what my releases on my label are concerned, but sadly no one does really care about it and I'm afraid that the same will happen to CDRs. "...all releases by Transfixional Entertainment are high quality products with professional soundquality and well done design/packaging with all the work and love that is needed for a proper and valuable musical product no matter of which format. We give all formats, tape, vinyl or CDR the same importance and value despite of other labels/people that consider tapes/CDRs not as "proper" releases. Our CDRs are mastered and duplicated professionally and come all with pro-done graphics (not the usual b/w xeroxed shit). The vinyl and CDR covers are all color offset prints, printed in the USA!" I put these words in my mailorder lists once, with the intention to make clear my position as a tape and CDR label, but it didn't help - people don't care about tapes really.

At some point you told me that you will be ending activity with Transfixional Entertainment in the next 2 years or so. Could you elaborate a bit on this subject and also tell me how this will affect Anemone Tube? Are you still preparing any new releases for Transfixional Entertainment?

I have never been motivated too much to keep my label going like someone should when carrying on a business - I have always been more interested in designing records and making music than distributing them. So finally I decided to bring it all to an end in the next 2 years, this doesn't only concern Transfixional Entertainment, also with Anemone Tube I will slow down my activities very much. In the future I will more concentrate on designing stuff (also for other labels).

Based on our conversations via correspondence and e-mail, I have gotten the idea that you enjoy listening to a lot of other music as well in addition to 'industrial noise'. Thus to end this interview, could you list some of the things you have been listening to during the week you are answering this interview? I won't list you the stuff I listened to the last week only now, as this wouldn't give you a very good idea of what I'm listening to at mostly, thus here a small list of my favorites: Tarkatak, Militia, Anenzephalia, The End, Onq, Dissecting Table, OLD, James Plotkin, Death in June, GGFH, Controlled Bleeding, Brume, SorZorSya, King Crimson, Soft Machine, Vromb, Dire Straits, U2, Enya, Fragmented, Die Weltraumforscher, Nik Kershaw, Richard Wagner, Duran Duran, Delphium, Scorn, Current 93, Genitor Lvrminis, etc....

Looking back to the time you found Anemone Tube, can you say that working on this project has changed your life or you as an individual? If so, how is that?

All I can say here is that it was a very important time with an instructive value for the future. It has been easily a great means for me to express myself and handle energies/emotions that have come up. But these are things belong to the past. And how time flies, I feel that there are new things to discover, now!



Avanto - Helsinki Media Art Festival
10.11.2000, Gloria

At last it seems that the Finnish live scene for noise and other experimental sounds is activating, a good example of this happening was the Avanto festival held in Helsinki and Tampere on 8-12.11.2000. Despite the rather good selection of interesting performances and screenings, I only got to participate the Avanto club on 10.11 featuring Merzbow, Kaffe Matthews, Strom.ec and Es along with a couple of DJs whose sets I unfortunately more or less managed to ignore.

The first live act to appear that night was Es, of whom I basically had no information beforehand. His sound was quite organic mostly based on a couple of turntables playing soft analog loops and on top of that he added some samples and sounds from other instruments as well. Nonetheless I found the material to be a bit too much in the style of the currently hip electro bands, thus finding it not too much my cup of tea. At times the rhythms reminded me of some quite nice trip-hop moods, but since it was but a portion of the material, I decided to enter the bar for some beverages...

According to the hand program I received there were video screenings in between the live acts, but since I spent most of the time between in the bar or meeting people, I have no idea if this happened or not.

Kaffe Matthews followed Es after a short break and her style of performing in the middle of the audience is excellent, but unfortunately the material wasn't that great. Somehow I was expecting a wild experimental sound collage with some violin (Kaffe Matthews apparently often uses it in her performances) added to it, but instead the sound remained quite minimalistic and not that interesting. Also, the violin wasn't used, so she just stuck to sitting behind her laptop computer and controls. Well, I probably should have listened to her set a while longer to really get into it, but at that moment it didn't seem too interesting, really. After all, it was Strom.ec who were to be performing next...

As with all the other artists performing that night, the background videos were screened far left from the actual stage, so you really couldn't watch the video and the performance at the same time. This in addition to the stupid 'rock'n'roll' lights on the stage were exceptionally bad during the Strom.ec set. The sound nonetheless was massive and the guys had actually added a lot more live metal percussion to the set, although it didn't always sound that good. Both the violent and the rhythmical side of Strom.ec were present, the first mentioned culminating during "In a Glass Cage" when a couple of drunken fanatics (myself included) kicked up a nihilistic and violent row in front of the stage. Must have been rather stupid to witness... heh...

The band most of the people had obviously come for was Merzbow and he closed the evening with his new digital style performance. Masami sat behind his laptop computer almost motionless for the entire set and you can probably imagine how entertaining that was to watch! Anyway, not being the most enthusiastic Merzbow fan, his performance was nothing special in my opinion; in fact, I have enjoyed his recorded works much better. Even though the sound was Japanese noise torture at its finest, it all seemed somehow uninspired. Of course, some of the charm was missing due to the absence of electronics, effects and other 'usual' noise machinery. The sound from the computer seems to be somewhat sharper and thus heavier on the ears, but understandably at the same time its somehow clinical. Masami used a variety of loops along with some high frequency sounds and at some point there was almost a rhythmic pattern, but most of it was the usual Merzbow noise, nothing more nothing less.

Despite the good Strom.ec gig, a reasonable amount of sold records and a hefty hangover the next morning, the night left a somewhat disappointed feeling. As a whole, the Avanto festival is for sure a welcomed event to the Finnish scene and hopefully next year the line-up consists of even wider a range of artists. (J)





death squad
out-patient

Death Squad / MK9 interview for DEGENERATE #1

These days noise and power electronics often sounds like "fan club stuff". While older bands had their motives and creative energy to do something of their own, many new bands merely copy them or try to recreate old stuff without a personality of their own. Despite maybe being well done, they lack something essential. When I listen to old or new Death Squad, I can't say it's clearly reminding me of any band/artist that I know. Your artwork and texts are above most of the stuff you see, noise is personal and filled with spoken word samples, vocals, etc. How did Death Squad begin and were there any specific influences?

-Death Squad was initially started as a personal type of therapy. Somehow away to alleviate the mental pressures and emotional depression I was going through. At first it was a very personal project. It was shortly there after that I decided that maybe others would like to hear some of the sounds I was creating. It was then that I decided to share them with others. The influences as far back as I can remember was probably Tangerine Dream. I listened to them a lot as I was growing up.

As far as the writings are concerned, I have been writing since I was thirteen years old. It has progressed greatly. The releases though had to incorporate many different levels of expression. Things that actually meant something to me. If these personal interests and ideas could convey an idea to someone else then I feel I have accomplished something.

When I first heard Death Squad, it was several tapes before the debut CD. Those tapes are musically different from your later stuff. Mostly simple drone/noise loops or brutal noise sound. While writing this, I'm listening to Death Squad's "Sarin" tape. The sound is thicker and more bass loaded noise than the thin synthesizer sound of the CDs (both good in their own way!). The first CD was recorded on a "consumer level tape deck" with no overdubs. How do you create/record your material these days and how does

it differ from the past?

-In a very strange way. I wished that I had never learned anything about sound. I also wish that I had never increased my technology. But as people we always want to move ahead with our toys. The earliest Death Squad material was created with only the most arcane and minimal technology. The oldest vocals were done with a sound on sound setting on a reel to reel recorder. Headphones were used as microphones and speakers were used as looped sound sources. Today though I haven't recorded any new material in about six months, however, there are the last few death squad offers from various labels, that I have agreed to complete (even though death squad has discontinued any more live performances I am still respecting these offers for material).

You have sound contributors on your releases. Do these contributions bring something different to your sound that you couldn't do alone?

-I have only done a collaboration project with one other band. Although I have been working closely with Scott Arford of Radiosonde creating Fuck TV. There are a few more. But nothing tremendously important or influential. Actually besides Scott Arford, I have recorded a full length CD with Hydra in 1997. We just got the recordings back this year. I think that with the people I have recorded with in the past few years, the sounds become issues of respect and less conflict.

You have said that "the music/sound is merely a soundtrack for the imagery in your mind, never meant to stand on it's own as music". As said in the question above, the early material was very simple noise, while for many years now your noise has been full of stuff to listen and spoken word that captures listeners attention etc. Unlike many others, Death Squad records deliver a lot of "food for mind" even without seeing the covers/artwork. From plain noise you can't figure out the motives or much of the personality of it's creator, but yours is different. Do you still think this way? There's stuff which definitely can stand on it's own as music if you ask me...

-The sound to me is still imagery in my head. It is a little different playing live.

Because the imagery that I have created (or borrowed) to express the sounds that you hear. The other visual aspect of the live show is the performance you experience with full audience interaction. This also adds to the whole scenario of what Death Squad is. I think it's all up to the audience and the listener. I merely record the sounds and it can be interpreted as they want. My opinion at that at the point when someone buys a cd (having not seen the live show) and takes it home and listens to it I am out of the loop, they will decide if it can stand on its own. But I do think the music has progressed to possibly the point of being able to stand on its own.

Your performances include video footage, record covers and inserts are full of good and powerful images. When did you begin to be involved with visual art? Was it before Death Squad? Death Squad always seems to have ugly, realistic, violent, etc. visuals. Do you have interest in looking or creating "happy" art, something for the bigger public?

-My interest in the harsh reality in this world started when I was very young. Watching the Vietnam war on TV. I have always had this extreme interest in violent imagery. More so because to me it expressed an idea and situations that everyone wants to see, but not experience. Especially here in the US. You can see as much murder and death as you want on TV. But again it's all very safe to the viewer, because they are not in the middle of a civil war or bombings. The media edits out all of the

the audience, progressing to the last two tours, actually going into the audience and assaulting them. To me there is no replacement for the energy of a live show. It is definitely an adrenaline rush. After enough shows, you become addicted to it. Then going to see other bands play when your not, it becomes like dry firing a gun.

What are your worst/best experiences on touring? I've been told about noise shows abroad where great bands are playing and audience can be counted with fingers of one hand. At what kind of venues and to what kind of an audience have mostly been performing?

-This question would take a book to answer. So I will just name a few examples. Not knowing where you are going to sleep after a show. Having only enough money to eat Peanut butter and honey sandwiches. Playing for a room full of empty chairs. Having to sleep on a golf course because the people that booked the show don't want you to stay at their house. I mean the best way to explain touring in the US is anything that can go wrong will go wrong and often. The audiences always vary. Any type of person you can think of, well at least mostly. But usually teenagers to twenty something. The venues have been coffee houses, art spaces, rock clubs, living rooms, rehearsal studios, record stores, Laundromats etc.

You have said you have done many performances without an audience... At



real content. For our safety and protection. I studied some visual arts in grade school, but nothing ever really special. It has always been kind of self developed.

If visuals and packaging are very important, how do you feel about the rather popular MP3 format? Noise is being distributed via the internet as "computer files" and it has been stripped completely off from everything, packaging & visuals, etc.

-I think the packaging visuals are very important. I also think though that the MP3 formats and downloading songs on the internet is a good thing as well. I myself have a few files I have downloaded, and also I have a few on the internet for download. But overall I have little interest in putting everything I have recorded online. It would be more satisfying to destroy all of my recordings. released or not.

There are examples of bands who do a lot of records, but hardly ever do live shows. Death Squad did (and MK9 will probably do) much more live shows than released recordings. What fascinates you in live performances?

-The live shows to me are a huge part of the entire package. Death Squad would not be what it is today without the live show. Part of it is the traveling, especially in the US. Miles and Miles and Miles of what seems like endless driving. It helps a great deal to clear the mind. It also took a while for the live show to progress and grow. Initially I was just playing for the images I was showing, then I would actually look at

your home I assume? Do you play/"rehearse" a lot without attempting to record/document it somehow?

-A lot of the older recordings were one take recordings and performances. Some recorded some not. I would never consider them rehearsals.

Although most catalogs (among Freak Animal's...) seem to categorize Death Squad as "power electronics", I remember you not considering Death Squad to be that. Especially the debut CD is very close to traditional power electronics sound. Avoiding the power electronics label, is it to make clear distance to usual American power electronics like Bloodminded, Deathpile, etc..?

-As I have said to many people they can categorize me as whatever they want to. There a lot of really good projects out there. Death Squad live shows started before I was able to see as many bands as I have seen now. So in some ways Death Squad shows are unique. They have many elements of past artists, but it is not patterned after any one group. The more I research and discover, the more ideas I have for performances. To take it even further, than anyone could expect or think.

As an advantage of your work, I can say it's very authentic. There are power electronics bands who have violent and brutal approach to things on their records, but end up sounding hilarious or/and stupid. I'm unable to understand how anyone who speaks English can

take it seriously. In live shows, you have cut your wrists many times, you've threatened people with a loaded gun, etc. I think you have experience of drug use, serious depression, etc. so many things of Death Squad seem to be from your personal life. How big part of your life Death Squad is/was?

-Well this seems to be somewhat of a loaded question. As you referred to it as being authentic. Any part of the performance you see is or has been apart of my life. Years ago I was trying to totally separate the two separate beings. It was causing great pain. So I let the two become one. Although I had not quite began performing at that time. I still needed them to work together. One very strange thing is that most of the people in the U.S. who don't know me think that I am a crazed psychopath. Especially after the show called "INTENT". That was the one with the gun. I was called every name you could think of. If I did one quarter of the things I do on stage in public on the streets, I would either be in jail or a mental hospital. So I do have a basic understanding of the difference between performance and reality. I have been very lucky to avoid arrest or the police. In 1996 I decided to give up school and a career for Death Squad. It was very difficult in 1997 touring for 6 months. At that point I no longer had my own personal identity. The project had consumed me.

These days it seems one can basically do anything in noise/p.e. regarding the visuals, lyrics etc. and nobody bothers



to react on it. With some of your live shows you managed to offend and piss off a great number of people. Do you see those shows as a big success, being able to shake people awake?

-If the shows make people think then they are a success. As far as pissing them off, that's their own decision. So many audiences have become so fucking passive, it makes me sick. These whole art crowds, just sit around and scrutinize you. So I try to take the show up into their faces. Not allowing them any room for reflection except after they leave. I like to think that I give them something to think about. Again referring to the INTENT show, I seemed to provoke something completely unexpected, discussion. For me this was a first. Even though there were almost 200 emails, only about 2 were sent directly to me. So again they never even asked what my intentions were, or even seemed to care. They were happier to speculate and judge.

Some could wonder, why after so many years, some tours, several tapes, CDs and despite being known around the world, you decide to stop Death Squad and continue with a new name, MK9? Michael Contreras, your real name. Michael Nine, a name you've used quite a lot. You usually change many C's to K's, so I'd assume MK9 simply means you i.e. Michael Kontreras Nine? Am I right? Do you mind me asking a stupid question about where the "9" comes from? Has anything changed compared to Death Squad?

-The decision to stop death squad had

about a hundred reasons. So I will tell a few: The audience at this point is expecting brutality, and in the whole noise scene everyone has resorted to the same old video footage (generalization). It loses its impact after a while. As far as performance is concerned, again the audience will expect something extremely violent from Death Squad. Once the know this there is no more spontaneous reactions. You can't take them by surprise. Because they already know. You won't get an honest reaction, and that is what I am looking for. Death Squad took it as far as it could go, by literally pointing a gun at the audiences head, not to mention the year before that taking the audience hostage and the year before that "3 Separate Acts of Deviant Behavior" firing a gun at the audience. Of course though I could very easily continue Death Squad and continue to create new situations for the audience. However I have so many other creative interests to follow that are more fulfilling. As far as MK9 is concerned it will be touring Europe in 2001. And people again can speculate as to what it means. It is basically an acronym for many things and that is all I can say. MK9 will be something completely different. Hopefully it will be a project that will defy a classification. Performances will incorporate video and hopefully it will be able to destroy the barrier between audience and performer. The sounds and images will be much more intense and less obvious.

Besides touring, what can we expect from MK9? Any records planned?

-The first release is a 7" coming out early 2001 on Ritual Document Release. Also a 3" cd or cdr on Spastik Kommunikatons.

Have you been involved in other projects? I remember the Trucido "Salvation" tape on (at the time) Spastik Soniks... It sounded similar to Death Squad. Were you involved?

-That was pre-death squad. There was a split tape with death squad which kind off was the beginning. Even before Trucido was a project with Dan Kandell called "Off-World-Kick-Death Squad". It as a single cassette released only in Japan called Arc-Light.

Are you still involved with any TV shows? Were Pain Factory & Fuck TV worthwhile experiences? I remember that Pain Factory was supposed to be released on a compilation video. Was it ever released?

-The Pain Factory to me was an amazing experience. As far as the videos coming out I was working on a best of video, but there were so many problems with that. It may still happen, though I am not sure. Fuck TV is on the back burner right now. It is a project between myself and Scott Arford of Radiosonde. To me this is an extremely brutal show. Each episode is an hour long and broadcast on cable in San Francisco. The first episodes were all live. Scott would play live in the studio while I switched the video sources and effects. We started to do a lot the work in his studio and just drop off tapes at the station. There have been many difficulties with this station due to management changes, so

we are kind of laying low for now.

Recently two (long awaited?) Death Squad CDs were released on your own Spastik Kommunikatons. I remember you saying that the only time you really did break even was when you used to put out limited edition tapes. Compared to European (or Finnish!) CD manufacturing prices, making them in USA is cheap-as-fuck, I'd say. So, how is the situation now? Are the releases bringing you enough money to keep more releases coming... perhaps the Terrorist Project CD?

-Well the Terrorist Projekt material has been selected and mastered. But the real cost is in the Manufacturing and the booklets. But I predict that it will come out in 2001, as soon as I get a job. Money has always been a problem. I can't even begin to explain how much in debt I am. I had the choice of either touring this last year or putting out that CD. So I was selfish and I toured. It may only come out in an edition of 500. If I make the booklet large with all of the artists contributions. I would really like to get this completed, as it weighs very heavy on me.

Those CDs are released in a simple card-sleeve. Old releases by Spastik Soniks were often very specially packaged, some hand painted, some with a lot of inserts and other material, etc. Is that now in the past? Don't you have time or interest in creating different packages anymore?

-I have a lot of interest, but the time is a huge issue. I could make time I know. But to be able to do it right it takes more than just time. In another way I enjoy those releases a great deal, and I think they add so much to the overall presentation of the work. As opposed to generic cd's that offer very little of that. There are two more releases that have not quite been finished yet that are special packaged. Retribution, which comes on a wooden cross. Death Boxed (sold out) and I still have some "Cutting Myself Open To See & Feel Blood" left. The other reason for stopping the special editions is inspiration. It has been some time since I felt this for the special packaging. I cannot force it, it just has to come.

I know many people who used to be very enthusiastic about noise/power

electronics, but after some years dropped out of the "scene", lost interest totally etc. Some others lose interest in new noise, only listening to the old stuff that made a big impact on them. Do you still have a big interest in hearing (new) noise?

-I enjoy hearing new stuff as long as it is good. I think this may sound like an elitist attitude but I hear so little good noise. Most of the good stuff I hear is from Europe. The idea of stopping everything occurs to me every day. Some days are better than others. But I will be honest and say that there are many times when I would like to burn all of my recordings.

When I see a dead corpse, mutilated cunt, swastikas and WWII footage, extreme porn, whatever, it never "shocks" or "repulses" me. It can be interesting and entertaining, but that's it. I think it might be the same with many people in the underground. Do you ever feel that you'd like to be or at least once again feel like an "inexperienced normal man" who gets so strong feelings out of things, reacts strongly to something and is able to be shocked and offended by seeing things... Or are you?

-I still am able to be shocked, but not at noise shows.

New releases on Spastik Kommunikatons. 2001

Death Squad ? Intent + Final Aktion Video (NTSC) edition of 100

Death Squad ? Arbeit Macht Frei : Death Squad Final Aktion CDR edition of 33 with booklet

Death Squad - Retribution K7 attached to a wooden cross edition of 45

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C/O Michael Nine

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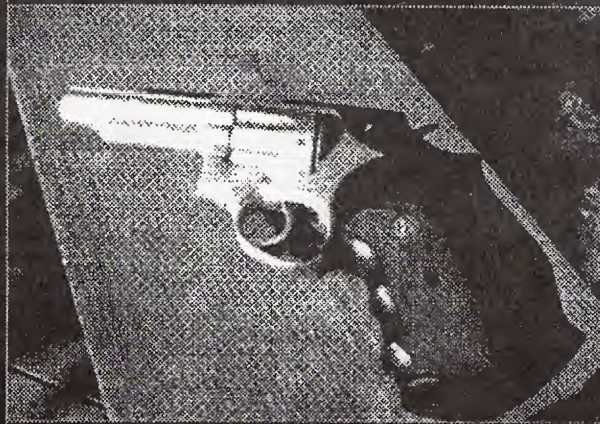
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death squad



isolation as intent

This interview is 3rd version of the original. Situations have changed with the band during the short period of time... This last one is fresh update from early 2001...

You've told in an interview that Iron Justice was formed in spring '98 when CMI were looking for harsh bands for their V/A double CD. Don't you think some would consider this a weird reason to form a band; to be able to get on a CMI compilation? Or would have Iron Justice been formed in any case? Why not just develop Das Krematorium sound to more p.e.?

-We made some shit which may have reminded of death-industrial some years ago, and as these were our first experiments with this kind of music/sounds the two tapes we made sucked. Both music and images were very boring and irrelevant, so after about six months we decided to make different kinds of stuff, and we divided the band into two new projects - Persona and Iron Justice.

At the same time Cold Meat Industry announced they were looking for projects for their compilation. We decided to send them a contribution. This CD was not the reason why we developed Iron Justice, but it was fun to have our track accepted for the CD.

Iron Justice does classic, or as some would say "stereotypical" power electronics with hard and sometimes rhythmic noise, samples and aggressive vocals. Don't you think there is a need to stand out of the line too much, and is it enough to just do your thing well with the needed dedication?

-Maybe it's stereotypical to have aggressive vocals, maybe it's stereotypical to sample movies for spoken word excerpts, and maybe it's stereotypical to build the tracks on rhythmic noise. Whatever. Classical p.e. with vocals and samples is in fact mostly what we've been listening to during the development of Iron Justice, therefore it's not really very strange why we've sounded like we have. But even if we've listened to this kind of music, and been musically inspired by the same, we've never intended to copy other acts.

Lately our sound has developed towards a less stereotypical one, as we don't listen much too ordinary power-electronics very much anymore. The newly released LP on CMI is rather much in the vein of others acts, mostly the British ones, e.g. Con-Dom and the Grey Wolves, but these tracks were made during the summer of 1999, and we've actually taken a long step away from that sound. The post-"Manufacture of Consent" material has been moving towards a more rhythmic and industrial based style. Heavy loops, and definitely more structure. The new stuff are, in our opinion, actual songs, with real arrangements in soundstructure and vocals. It's still industrial/p.e., but again, in our opinion, it's more intelligent than non-structured feedbacks and white noise. Anyone is able to make an amplifier feedback. We don't say we have always had this idea of making music, but lately both of us have reached a point where simple noise just don't deliver anything. We feel it's very important that our music is actually music, even if it's created from non-musical sources, such as noise.

You've said that it is much more important to do songs inspired by the current state of Sweden than scream about serial killers and child-abusers. Most of power electronics are created from "negative" feelings, so how do you see the current Swedish society? Are you politically active in personal life or is I.J. your only connection to that?

-Our lyrics have mostly been inspired by the Swedish society: politics in all its shapes - hypocrisy and political correctness, "democracy" etc. Politics interests us, but we are not, and we have never been politically active in any way. But our lyrics are no longer very outspoken political, but are rather more personal.

You've told that the lyrics include your opinions but not always in a way lyrics express them. Do you use a "reverse method", writing just the opposite and take it to the extreme, while the real opinions and messages can be read between the lines? Or how does your writing work?

-In the beginning alot of our lyrics were written rather agitating with very outspoken messages. Maybe you could even say they were naive in a way, as they often described a utopia or whatever. But we do no longer believe in the utopia, and our lyrics do not consist of such ideas. On the most recent tracks we haven't been very interested in telling others what we think, or to spread a message. It's been of a much bigger importance to express what we feel and think as a part of a concept, where sounds and vocals/words combined is a true and honest expression.

At least once a week, sometimes every day in Finnish newspaper headlines and

articles we can read about the Swedish crown princess Victoria. If it's like this in Finland, I wonder what it must be in Sweden. What you think of Victoria and rest of the royal folks, or do you care at all?

-She's a real fox, and her little sister too! Actually, her sister is even sexier (nice titles).

A while ago there were some neo-nazi cop killers being hunted nationwide in Sweden (...this happened when first version of interview was made...). What do you think of this kind of incidents?

-This particular incident began with a bankrobbery - the robbers opened fire against the police and two officers were shot to death. The police found out the robbers had connections with National-Socialistisk Front (NSF). Immediately media began spreading the news about nazis who had murdered policeofficers, and their faces were exposed on TV and in the press, which is very uncommon in Sweden. One of the suspects was a black man, and another one was an actor in a famous theatre-play at the time. They all just got their sentences, after about a year. Lifetime in prison. It is very strange that they were/called "neo nazi cop killers", because even if they are nazis - what the fuck has that got to do with it?! If three communists had robbed a bank it's very likely you hadn't heard anything about their political opinions. And if they had been liberal it's 100% sure that media hadn't focused at all on the politics, so why do it now?

Iron Justice refers to your fascination for the European totalitarian states of the 20th century. Basically no matter if it was the fascist or communist elite leading the country, the result for the average citizen was the same. Isn't it weird that people always keep talking about the atrocities by Hitler while Stalin's work and bodycount was so much bigger?

-First of all, when we took the name Iron Justice, it had a certain signification, or referred to something particular, but now after more than two years in existence, it's just a name we took when we started. It's not something we don't stand for, but it has no important meaning either. It has definitely nothing to do with our current sound and lyrical content.

But to answer your question: some years ago there was a large campaign going on here in Sweden, where our politicians sent a book to all families with school-kids, to teach the youth about the Holocaust and the Third Reich. A while later some people from the liberal right-wing parties claimed they wanted a similar campaign against the communism, but our government (which is more or less left-wing) rejected this suggestion. In fact, in the 60s and 70s, Mao had a very big support here in Sweden. And today, in the year of 2K, the rebellious front-figures among the communists 30 years ago are members of our government.

At the same time as the right-wing politicians wished for a campaign about/against communism, there was a debate in our local newspaper where members from the biggest communist party in Sweden, KPML(r), defended Stalin and his works/cruelties and said the bodycount was just numbers made up of American anti-communists/CIA. And probably they had a point, but this goes of course for everything else too, as the history is written by the elite, which is only interested in legitimize their own interests, in order to maintain the power.

What do you think of Swedish "democracy"? Do you feel Sweden is still an independent state while having been a member of the European Union for some years now?

-We do not believe in democracy. The system itself is a utopia.

Often it's just another word for well-fare. And well-fare is just another word for material welth. So if what you mean by "democracy", is the possibility to vote for politicians who promises well-fare - the system exists and works.

As for Sweden's independence within the European Union we believe it's threatened. Like everything else there are of course both advantages and disadvantages being a member of an organisation like this. But as Swedes, we are not very satisfied with the fact that citizens from southern and eastern Europe (and Turkey) are or will be able to control us via the EU parliament. Actually, the members of Iron Justice were not even allowed to vote when Sweden decided to join the EU. It's all above us...

How do you create your sound?

-Earlier, from our debut tape to the "Manufacture of Consent" LP on CMI, we've improvised sounds from amplifiers, radios, metal, television, or pretty much anything from which we could make a sound, and ran it through different (mostly analogue) effect-pedals. But with this course of action it's difficult to have real control over the sound.

and how it will actually sound when it's recorded, and it's difficult to create an exact or precise sound. Improvisations don't lead to very much structure, even though we often edited the tracks in a computer.

But our later material is entirely produced, programmed and mixed in the computer (regular home-PC/16-bit soundcard). We record a lot of sounds, from other records and from television etc. We do also use some software-modules of analogue synths.

Some would maybe say it's not true to create industrial/noise/power-electronics on a computer, but we don't really care much about being true to the original scene. We've always worked with analogue equipment, but the computer makes it much easier to create tracks with both structure and power.

Some of the power electronics bands seem to keep vocals and subject matter more important than well done music/sound. You told your main goal is to make good music and the sound of the songs is always the most important part. What is the order when creating tracks? Do you make the sound and look for samples which fit to some lyric, or write lyrics that fit to sound and samples you already have

ready?
-Most often we have the lyrics done before we begin creating a song. The lyrics are, as mentioned above, important in our work, but without the sounds there wouldn't be much of a song, would it?

How fast is I.J. in creating material? An hour in a week? 10 minutes in half a year?

-We create new tracks all the time, with different projects. We have several different names, which the two members of Iron Justice have released under, in very different genres (industrial/p.e., death-industrial, speedkore/blackkore). How fast the material for a release is finished depends a lot on how many projects we're working with at the same time. And also, we've been working a lot more on the most recent tracks than on our earlier releases, which have taken from a weekend to six months to finish.

You released your debut tape by yourself. I have never seen it for sale anywhere. Did you distribute it much?

-Our debut "the Exit" (C-45) was released on our own KZ-label WMJ Productions in December 1998. It was made in an edition of 35 copies, and is now deleted. It was distributed through CMI's and Malignant's mailorders and of course through WMJ (mostly for trade).

Your 2nd publication were the 2 songs on CMI's double CD compilation. I was told the tracks are from the first tape? You ripped the spoken word samples from "Full metal jacket" movie... isn't it quite an old thing to do or do they just fit perfectly to the topic?

-The first track is taken from our debut tape. The other one is an exclusive track which we made during the "Tell Me"-session, in early 1999. At first only "Nothing" was meant to be on the compilation, but we were asked if we wanted to contribute with another track, which we accepted. We're not very pleased with these two songs though. It'd have been fun to have two better tracks to represent us on the compilation. The sample is cliché, we know. But we can perhaps excuse us with the fact that it was one of our first songs ever.

Has this comp. 2-CD been good promotion for you? I assume the pressing was big... While listening to this compilation, Swedish hard electronics 'scene' seems to be in good shape as well, not only that usual dark ambient stuff. But is this the reality? How do you see the Swedish power electronics/noise "scene"?

-The compilation have been promotion for us, no doubt about it.

We are not very interested in the industrial scene, therefore we can't give you much information about it. There are some bands we think are alright - IRM, Survival Unit and Insitut for example, but the rest sucks! There isn't even something you could call a scene here in Sweden, really. There are practically no live-events, no clubs - nothing. There is an organisation in Stockholm who arranges gigs and festivals, but they focuses almost only on art-noise.

"Estheticks of Cruelty" was a good initiative from Cold Meat Industry, as they tried to bring light to unknown bands which otherwise wouldn't have reached out to a bigger audience. The tracks sucks though.

Then came your debut 7". It is a good one, but I think there still is space for improvements. Musically I liked the comp. CD tracks more, also because the vocals in those were more aggressive. Do you still consider this 7" as your best material? Covers include "classic" power electronics artwork and short statements, but no actual lyrics. Will you print the lyrics in the future?

-We are more satisfied with "Tell Me" than with our first material. And we are more satisfied with the LP than with the 7", but we consider our newly finished material our strongest. That is also the reaction from those who have heard it. We are always satisfied with our work when we have finished the tracks for a certain release, and we do always find things that could have been done better, a while later. The "Tell Me"-booklet includes a C.G. Jung quote, and a line we've borrowed from Manic Street Preachers. They are taken out of context, and put into our concept.

We will print lyrics to all tracks on our upcoming CD releases.

MI has informed that they will publish an LP (or CD?) for Iron Justice in the future. Have you started creating the tracks? What kind of material will it be? Is CMI the ideal label for you?

-The LP "Manufacture of Consent" was released by Cold Meat Industry in May 2000. The sound is quite similar to "Tell Me", but this one is faster, noisier and more intense and extreme, with layers of feedbacks, white noise, samples and vocals. Some improvements have been made with the vocals, which are more aggressive. As we mentioned above, we consider it better than the debut 7".

Cold Meat Industry is an ideal label for dark-ambient music and cheesy

pseudo-classical industrial. They have large distribution, one can even find CMI-products in regular record-stores. They are with no competition the biggest label of this genre. However, it's very easy for a band like us to vanish among all the big pseudo-dark acts, who sell 5000 copies of their albums, while we have sold 600 of the 7", and 500 of the LP. We are very satisfied with the cooperation we've had with Karmanik, and we'd be glad to release more on Cold Meat Industry (which will hardly happen though).

What other releases can we expect from I.J.?

-You can expect a 2x7" box on LSDO and hopefully a CD on Statearts new sublabel Neuemusik/Khore. Both are to be released in 2001.

Is the CMI deal enough for you or do you wait for more offers to come?

-We are open to all suggestions. We do maybe not accept all offers, but we are open to them, and will consider them all. We don't mind releasing somewhere else than on Cold Meat Industry, as long as the deal is fair, and the label suits us.

Your live shows are mostly based on background tapes. Can we ever expect to get a 100% live show, with all sounds created on stage or is it technically impossible? In your opinion, is it essential if the sound comes from a tape or is created on stage?

-You will never see a 100% live Iron Justice performance. We don't think it matters what sources we use on stage, as long as what comes out of the speakers sounds good. But it's definitely important to *perform* during a *performance*. There are a lot of industrial related people who don't do anything on stage. Just putting on a DAT-tape isn't really performing. Iron Justice perform live vocals, to (mostly) pre-recorded backgrounds, and that's probably how our live appearances will look.

I.J. haven't played too many live shows and the one you did last time was not musically a big success...? I remember people saying to me that you had quite a pissed off letter mailed to the CMI mailing list, saying that that "AFA guy looking bastard" (or something like that) ruined your show behind the mixing board. Will you play gigs in the future or does this kind of thing guarantee I.J. to be a studio band?

-We had been promised to borrow all equipment we needed, which is why we just brought some effects and our background-tape down to Jönköping, where we were playing. When we were about to do our sound-check we explained this to the sound-technician, and this was when he got upset the first time, because he obviously didn't know we had been promised to use their stuff. We did the sound-check and this guy complained about everything. We understood he didn't like us for some reason, and after the soundcheck the feeling was mutual.

When we went up on stage to do our gig, and the music started we noticed that the sound was really low, and of course we told him to turn up the volume, but we couldn't do anything from where the stage. We thought the show went pretty OK though, since we did what we were expected to do, but when we came off stage and talked to some people they told us the sound was much too low and the performance had been terrible. For example the vocals were at some points not even audible. If this guy made us sound bad on purpose, if he just wanted to fuck with us because he didn't like us more or less personally (which is strange, as we had never met him before), it's really shitty!

We also played in Linköping, in October 2000 - to maximum 50 spectators including organizers and the other bands. This performance went much better than our first one.

Several CMI bands have played abroad, soon there is coming a big CMI festival, and several bands have played in Finland (Sophia, The Protagonist, Mojebika Pvlse, Ordo Equilibrio, Megaptera...). Are you willing to go abroad? -Of course. We'd prefer to go abroad.

You have your own small tape label which has released... what? Is there a possibility to develop it to a bigger vinyl/cd label? Have you been satisfied with the interest that people/bands have shown towards the label and I.J.?

-WMJ Productions catalogue (2000):

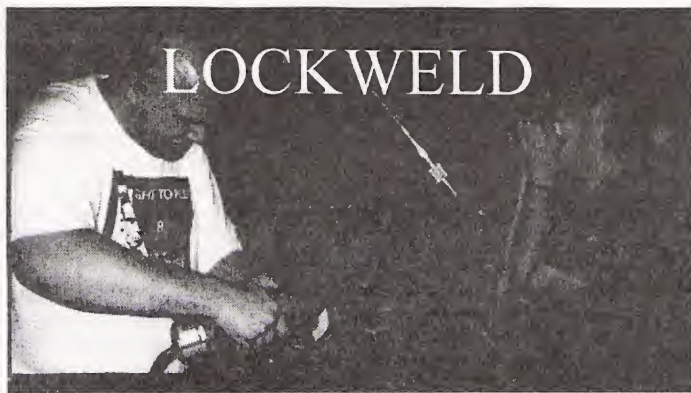
WMJ01 KZ Das Krematorium "Vernichtung" (5 copies) - deleted
WMJ02 KZ Das Krematorium "Impotensia Generandi" (15 copies) - deleted
WMJ03 KZ Persona "Borrowin Life. Lending Death" (30 copies) - deleted
WMJ04 KZ Iron Justice "the Exit" (35 copies) - deleted
WMJ05 KZ Analys "Konkret Tortyr" (5 copies) - deleted
WMJ06 KZ V/A "Power-electronics 2000" (100 copies)

In the beginning (winter 1997/98) we started WMJ to release our own material with different projects, and our tapes were not meant to be sold in any bigger editions. But anyway we have heard several positive voices about some WMJ products, which is fun. And the positive reactions towards Iron Justice have been well over our expectations.

We've had plans of expanding WMJ to not only releasing own material. But as we have lost interest in the power-electronics/noise/industrial scene, it's not very likely it will happen. Our first and probably last release with other acts is a (C-45) tape-compilation with big names such as Taint, Slogun, Grunt, Wertham, Survival Unit and also two songs with Iron Justice. It's called "Power-electronics 2000" (WMJ06) and it was released in 100 copies, in April 2000. This is a big edition for us, and it's taken a long time to finish it. It's a lot of work really, much more than we had expected. Due to some problems it was very delayed, and all the bands have not even gotten their copies yet. But we've gotten a lot of positive feedback on it, and some great reviews.

Iron Justice. Uppsala - Sweden, fall of 2000.

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Cleveland, Ohio, located in the upper Midwest is an elder statesman in the industrial/cosmopolitan facelifts of major cities. What was once the poster child for technological excess and waste is now trying to shake it's torrid past, (this is a city where a river once caught on fire). When one journey's downtown you shouldn't be impressed by the urban decay but how much Cleveland has turned around. There is the Rock and Roll hall of fame, the Flats where the hipsters live and all the new clubs where people can forget the past that would make the Luddites cream their jeans to protest.

Beneath the shiny veneer of Cleveland's popular culture rebirth ("Cleveland Rocks" Indeed) lies an ugly urban beast that would terrify local "industrial" heroes Nine Inch Nails. The spirit of this monster is the steel industry that once thrived during the automotive excesses of the late sixties and early seventies. The mammoth factories pounded the steel into forms, for man was unable to master the power by hand to manipulate the metal required for technocracy. These vibrations created mutant sound forms from Pere Ubu to Devo and other less fortunate musical ideas. Many would say that the heart-beast grew dormant but underneath, lurking underneath the feel-good vibe of this rebirth posterity is the pulse of a hydra-headed noise community and the bleak commentary this motley cabal puts out is impressive. Twisted noise theater (Nooumena) runs into cold wave war theory (In Death's Throes) into macabre silent hymns (Quell) into computer terror (Contamination Diet, X-terminal) however at the head of the class sits Lockweld.

The husband/wife duo forces the most twisted rhythms and sounds possible out of machinery and music. An unholy union of the anger and rage of grindcore coupled with the bleak howling cries of dying technology in the hands of sonic assassins. The duo originally helped out Dwid from hardcore masters Integrity in his side project Psywarfare. The Makita's finally decided to strike out on their own and

have created a trail of 7"s, compilations as well multiple releases on labels such as Vinyl Communications, Ground Fault recordings, Human Bone Bicycle, as well as an upcoming cd on Philosophy Shop records that run the gauntlet from sonic nightmares to looped rhythmic pieces to quiet minimal pieces that would make Brian Eno blush.

Having the fortunate pleasure of witnessing Lockweld perform is one of my few blessings that I may claim. I love watching Karen stand behind racks of keyboards, manipulated drums machines and samplers creating modern folk songs to tech-heads while Steve screams slogans worthy of war cries and then commences to start a fire, literally. Like Prometheus stealing fire from the gods, Steve takes the forbidden knowledge of flame and assaults the audience with grinders, miter saws, sanders and any other form machinery that a good mid-western boy keeps in his garage. I have literally seen the audience split in waves and Steve parts the stagnant masses like Moses freeing himself and Karen from the slavery of conventional "gigs". However the sets are short and sweet, the physical demands of making and maintaining such a massive audio diatribe can drain the soul as well as scare the fire marshal.

The band has numerous influences and when talking with Steve and Karen about noise, inevitably leads one down many roads however the spectra of Whitehouse, Merzbow and Throbbing Gristle can be seen twisted into nightmarish shadows on the walls of clubs as the fire and chaos of Lockweld unfolds night after night. Ever the gregarious and humble servants of the noise flame, they down play such lofty accolades but I honestly feel that they are the true embodiment of "Industrial" music in the 21 century. They are no longer content to rest on past laurels, they constantly push the barriers and will experiment with different sounds and styles. Their recent cd on Ground Fault defies all categories, it can be at once soothing caresses and the next moment you will be terrified as you are warned that you must keep your eyes open because they are coming for you! By constantly pushing the boundaries of sound and not looking back, Lockweld is a journey into the hellish complacency that threatens them from other mortals that can't understand that a break press can be as impressive a drum loop as the "funky drummer" loop.

The emptiness and frustration of being able to see the lies of a false prosperity haunt the soul of Lockweld, even the the quiet pieces have a certain uneasiness that while ironically soothing also hints at wisdom of things that have not happened. These computer era hymns to the slavery of commercialism and vapid conformity are not easy pills to swallow. The truth is a bitter love that rewards when necessary and Lockweld only rewards you when you accept their manifesto of individualism and discipline. The songs aren't hollow boasts to "hip" noise trends, these are pragmatic doctrines of contempt for you and what you do.

Most people will never realize that they are the ones being scorned

even now.

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There is couple of items that was sent to me, what was not reviewed yet. It's because lack of time, lack of energy ...or both. They will be included to Degenerate#2. Most of the reviewed items are published during 2000-2001, but there is also some older ones. Reviews are made by: (M) = Mikko Aspa, (J) = Jukka Mattila.

Atrax Morgue "Overcome" LP

Slaughter productions

I know I've criticized AM already in Freak Animal, but instead of stopping to buy his releases, I thought to give a chance for this debut full length vinyl. I thought AM would make it somehow special and different from average tape or CD. There is several let downs and few successful releases in AM back catalogue, and I'm afraid this LP belongs to the first category. There is some individual tracks on the LP what are fairly good, but as full album, at least I personally got bored with each track being only one synthesizer drone sound, monotonous & highly unimaginative. AM doesn't seem to pay much attention for the sound either. They are so one-dimensional that you'd need 5 seconds and one finger to "compose" the track on analog synthesizer. Besides the synth, there is experimental vocal sounds. Different kinds of effects/echoes and some kind of speaking, howling and gargling. They do not manage to create variation or depth to tracks. At it's best this is close to AM's 7" in Self Abuse's Murder series, at worst somewhere close to his track on "Sound of Sadism" compilation. (M)

Azoikum "Cunt" CD

Troniks, tro-69

In Freak Animal #11 was announced that Azoikum quit due personal problems. Soon after it people could witness him writing anti-porn & anti-sexism article on Troniks web site (I think it was there). I find it rather weird that he's back and doing CD titled "Cunt" with songs as "Geri Swallows every drop" and perhaps Britney Spears tribute "Oops! I fucked her again"? It's good he's back on the perversion, but still one can wonder how sincere it is?

Well, music itself is among the best Azoikum has ever done. Heavy electronics sound. Often it's like taking Deathpile without up-front vocals and adding good dose of variety and details to the sound. Clear and sharp sound of distorted synthesizers / keyboards. Some of the less noisy tracks remind of softer side of Sshe Retina Stimulants. Drone keyboard sounds with distortion and some echoes. I think this was supposed to be 69 minutes, but succeeds only to reach 68:52! Despite lame covers, this is best way to start with Azoikum. (M)

Band of Pain "Sacred Flesh - Original Motion Picture Soundtrack" CD

Cold Spring, csr33CD

I've been getting more and more into Band of Pain stuff since hearing "Reculver" several times. Knowing that this IS a soundtrack, it also gives a new perspective to Band of Pain's music. Keyboard ambient done very well in the darkest possible way. Minimal low end droning sounds and some perfect voices and sounds. Actually in the best tracks this is just the ambient I like the most. Cover artwork is full of erotic nuns with great bodies! I'd really want to see the video, but I guess it's not too hardcore, so despite the tasteful images, it could be disappointing? (M)

Barrikad-demo

Swedish anarchist power electronics. Sounds unusual, and maybe due my prejudice to expect

some typical punk slogans inserted to power electronics sound made me wait before actually listening to this. But once I did it, I listened it couple of times more. And it keeps sounding great. Most of tracks do not have vocals. Sound itself is dirty and muddy in right way. This reminds of the 80's power electronics sound. 1st track has anarchist manifest shouted like it would be speech done in some demonstration. Occasional feedback and crispy noise with some samples and keyboard/synthesizer drone as backbone. Excellent! Tape continues with much more great material which reminds of 80's UK power electronics without sounding cheap copy-cat band. Dirty enough, not sounding like clinical computer p.e. made with analog synth simulations. Enough noisy, not sounding like pre-set synth sounds. Enough structured, not sounding like aimless noise. I think this is just a demo, not official release, since tape only has small copied paper taped on regular Sony tape covers. Anyway, Barrikads' anarchist content could be some kind of problem to some power electronics purists who demand only sexual violence, but I have to admit that this has been the best tape I've heard from unknown band for ages! (M)

Bastard Noise/Outermost "Cauldron of Fire" 7"

I'm not sure if this release is by Helicopter Records. Even though the largest texts say this is a Bastard Noise/Outermost collaboration, there is also John Wiese of Helicopter Records contributing his talent in making noise. A side is perfect mixture of the usual harsh electronic noise by Outermost and drones known from Bastard Noise's work. This combined to extreme restless chaos with slow sound elements should not make it too soft for noise heads, but it gives depth to the noise. 2nd side goes to extreme electronics. Painfully high pitched electronics, fast vibrating pulses. Background has high pitched noise. There's no low end at all, but it doesn't matter. This is very good electronic noise! Grey vinyl and copied covers. Probably not so many copies pressed, so try to find it somewhere. (M)

Bastard Noise "The R.A. Sessions" 7"

Riotous Assembly

It took rather long time to get this done. 1st side is "Approval of Constant Rape". A song with the same title appears on the CD released by Freak Animal, but this is different. There's vocals and no contributing sounds from Order. High electronics buzz and low ambient-like drones and barbaric shouting voice. You could say that it's quite a trivial subject to shout about a label who seriously ripped them (and many others) off, but it's still hateful. 2nd side has 3 shorter tracks. "Pink Flag Truth" has vocals, "When Nature Rebounds" is based on an oppressive chord and other little electronic sounds. It manages to sound damn strong. I just wish it would be a couple more minutes longer! Last track, "Space Burial" is a calm ambient track. Good closing for a good 7". Because of the label, this 7" might be sold almost exclusively among the hardcore scene. I don't know if there are many noise distributors who will get this. (M)

Black Light Orchestra "Black Sun" tape

This noise/electronics band comes from Germany and has entitled the tape as "Black Sun", which would be Schwarze Sonne, meaning a satanic organization, origin of SS? And the tape is dedicated to Richard Wagner and there are some symbols, some even very close to swastika, but as a surprise the statements "fuck nazis!" and "fuck nazism!" is

mentioned in the covers more often than the name of the band! BLO doesn't have a clear direction musically yet. It starts with little lame homemade noise, without hard enough distortion. Then comes a computer created electronic music piece. 3rd one still has computer / synthesizer, but gets much darker and haunting. Closer to a wall of experimental industrial sounds. Backwards metal sound loops and slow waves of drones. It gets noisier while growing. Rather good if you forget some piano sounds hidden among the track. If BLO is able to do material like this, I wonder why he bothers to release material like the first 2 tracks? The side continues with monotonous bass humming, marching drums, analog synthesizer and manipulated spoken word. The B-side starts with something that people could call neoclassical industrial: monotonous one finger keyboard melodies and militaristic pounding drums and some flanged vocal samples. Not very good. More of that will follow with melodic vocals which turns out to be a trashy cover of Allerseelen! Then comes a keyboard track that would fit on those awful "synthesizer greatest hits" compilations that were available at cheap sales for 1\$ back in the 80's... After dark ambient comes distorted keyboard sounds and a spoken word sample and that's what you got. Too diverse and too much bad material. If this would be 30 minutes and include only the last track(s) of both sides, then it could possibly work as a whole. (M)

Black Light Orchestra "Hell" tape

Not much to add to the review above. Now dedicated to H.P. Lovecraft and after swastika-like symbols, gothic font texts, Lovecraft quotes etc., a handwritten "No nazisips" is added to the corner of the insert. Amateur ambient, noise blur and keyboard melodies. Fairly good and awful material compiled together. He should pay more attention to which songs he actually releases. There's no need to release everything you do. Just choose the best ones next time. (M)

Blackmouth -CD

Crowd Control Activities

Project including John Bergin, Jarboe and Brett Smith. I've listened this twice. I borrowed to a friend to see what he thinks of it. Well, I can't say really anything about the music. It's that kind of experimental music what you could imagine "art-rock" fans like. People who know Swans, E. Neubauten, and maybe even like some Nick Cave, they could find this more appealing than some weird sound collages or in-your-face noise electronics. I just didn't find anything in this. It's not bad. Definitely not. Well known musicians are doing what they can, so it must be good in some ways. But is it great? I doubt. I lost the press info, so there isn't much background information I can tell. One thing I know is that when I read from Spectrum#3 that mr. Brett Smith (mainly known as CAUL) is christian, I really started to think did I have any Caul records I should throw away. If there is something I do not like to see in underground, that must be christian religion. (M)

Blod "Romantic and deranged" 7"

segerhuvu, 2

I didn't have much experiences with this swedish sex-noise unit before this. I expected more constructed and power electronics influenced material, but this slab of vinyl is sheer harsh noise. Short swedish spoken word by some female and then heavy and brutal noise wall. It sounds actually quite a lot like modern Japanese noise. Probably

endless chain of distortion pedals and someone screwing the buttons in frenzy. Result is tracks like "cock + cunt", "vehement nymphomaniac" + two others. Short & loud.

Column One "Sad Finger" 7"

Stateart, SA017

Column One has been such a prolific act that I've managed to hear but a fraction of their releases, not that I'd be partially fanatic about this group, but they seem to be always coming up with something different, thus I consider them to be quite interesting at least. This 7" is the second part of Column One's romantic series although I have no idea how that should be showing in the music? As a matter of fact, "Sad Finger" reminds me very much of the Polish group Za Siódma Góra with whom Column One has actually been collaborating more than once. Both of the tracks featured here contain the same kind of experiments with conventional instruments combined to tape manipulations and diverse effects that Za Siódma Góra does. The title track is absolutely the best of the two, being a rather monotonous and small gestured piece with a very simple bass and piano line in the background, and static cymbal sounds, tape manipulations and vocals on top. The second track isn't much different, but the part where someone mimicks a saxophone solo with his own voice (!) feels a bit too much. Anyway, this 7" should be worth getting a hold of for anyone into releases by the Polish Obuh Records or simply into Column One. (J)

Column One "World Transmission 3 & 4" 2LP

Stateart, SA 020/SA 021

First off, a few words are in place about the packaging which is nice to say the least! Two heavy vinyls in individual professional cardboard sleeves packaged in a large cardboard folder, resulting in a really massive looking item, reminding me of some of the more special Tesco releases. Musically the LPs differ from each other quite a bit. The first LP, sub-titled "Religious Tools" features recordings made in a church using instruments and objects with a religious, spiritual or mystical meaning. The sleeve notes explain the whole process of how it was recorded and in theory it actually sounds very interesting, but I don't find the actual recordings that special. The sound tends to be very minimalistic with the exception of some louder noises here and there, of which the painfully high pitched sound at the end of the first side should be worth mentioning. I'd say that this is a rather difficult piece to get into and at least to me it hasn't revealed it's true nature thus far. The 2nd LP, sub-titled "Re-worked Transmission" is a re-worked version of a Column One live performance in Germany, 1998. Now this is more like it. Starting off with a rather abstract approach with all sorts of random sounds, it slowly forms into an ambient industrial piece with some heavy tribal leanings. There are several tribal instruments such as the didgeridoo and diverse percussions used, so it's all very organic, but the tape manipulations and electronics make it a bit more 'industrial'. All in all I'd say that the 2nd LP is the best material I've ever heard from Column One and the first one is probably the worst, but as a whole this really is an essential item if you're at all interested in experimental industrial. (J)

Con-Dom "Get Right with God" LP

Membrum debile Propaganda 5203-46

This is a re-release of the "Have faith" tape, originally recorded in '87 and published by Broken Flag. The original church photo has been removed from the

Death In June 'all pigs must die' new CD LP soon!

"ALL PIGS MUST DIE" DEATH IN JUNE

NER

Death In June - Rose Clouds Of Holocaust, CD
 Death In June - But, What Ends When The Symbols Shatter?, CD
 Death In June - Discriminate, 2CD
 Death In June - Operation Hummingbird, CD
 Death In June - Operation Hummingbird, LP green vinyl
 Death In June - The World That Summer, CD (Australia Imp.)
 Scorpion Wind - Heaven Sent, CD/2LP
 Tehom - Despiritualization of Nature, CD
 Tehom - Theriomorphic Spirits, CD

WKN & HAU RUCK

Der Blutharsch - The track of the hunted, CD/LP
 Der Blutharsch - Der Sieg des Lichtes..., CD
 Der Blutharsch - The pleasures received in pain, CD
 Dernière Volonte - Le feu sacre, CD
 La Maison Moderne - Day After Day, mCD
 Novy Svet - Cuori Di Petrolio, CD

FREMDHEIT

Fire+Ice - Birdking, CD
 Fire+Ice - Hollywood Moguls, VIDEO
 Fire+Ice - Runa, CD
 Fire+Ice - Seasons of Ice, CD
 VA - The Pact 1 - Flying into the face..., CD
 VA - The Pact 2 - ...of the gods!, CD



TESCO

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DEATH IN JUNE

„Rose Clouds Of Holocaust“ CD

„But, What Ends When The Symbols Shatter?“ CD

The most important Death In June releases of the last decade!

They come in a very nice deluxe Digipak, with debossed images and embossed metallic-foilblocked titles! Both contain a 12 page booklet with new images and all the texts! (NER)

TESCO ORGANISATION: PO. BOX 410118; D-68378 MANNHEIM, GERMANY; FAX: ++49(0)621/8280742

covers and it only has a large cross with the LP title on it. "Prologue" & "Epilogue" are short spoken word loops (were not indicated as tracks on the tape version) and there are 4 actual tracks of lo-fi and noisy power electronics. "Jesus Penis" was earlier re-released on the "All In Good Faith" CD. "Get Right With God 1" is a much more violent and noisy version compared to the year later version which appears on the "All In Good Faith" CD. The LP doesn't have any digital re-mastering. Sound is very close to the old tape, so it is a very good re-release. Not trying to change and modernise the good old muddy sound. Flanged vocals, layers of electronics and distorted mess of sound. Typical, yet original Con-Dom style from the 80's. Lately been listening to a lot of this and I wonder how I haven't taken the tape out of the storage box more often and listened to it. Still after almost 15 years, this beats basically any power electronics release done today! (M)

Control "Praying to Bleed" 7"

L.S.D. Organization

LSDO put quite a lot of effort in packaging. Grey little splattered vinyl packaged in professionally

printed cardboard sleeve with a postcard, and the whole thing is inside a well made dark green cloth bag with a silk-screened Control logo. It all looks good and it's not one of those "special - but looks awful" packages. The Control name doesn't promise anything original, but despite being a new unit, the 7" is surprisingly powerful stuff. It sounds like a mixture of American "thick" power electronics sound and slow german style power electronics/industrial. Bass loaded sound with many details and distorted vocals which melt inside the music as one sound among the others. B-side's "Lust Killer" is the better one with little more upfront vocals and very well made backgrounds. It's not so aggressive, just heavily oppressing and morbid. And that's not a negative thing as Control does a good job in this area! I'm quite sure that this release will be a collectors item due to the package and limitation to 300 copies. It seems like it's designed to be collectable. But just as a reminder, above all it's the music & content that should make you buy this one. I'm waiting for the debut CD... (M)

Cyclotimia "New Death Order" CD

Stateart, SA018

The title of the CD is a play on words which in my opinion is already getting a bit old, but in a way it's amusing when the front cover features a photo of three men whom I suppose to be the head of the European Union. I'm not sure though. Quite surprisingly, Cyclotimia is a Russian act creating what I would prefer to call dark industrial. Sound-wise it's all very modern and digitally clean, thus I wouldn't call it too obscure or aggressive, but in terms of structures and diversity in the tracks it's very nice indeed. On this CD, Cyclotimia present tracks that range from dark ambient to rhythmical industrial which at times consists slow pounding beats and at times there are very percussive passages. A sign of the very modern technology involved is also the professional sampling which is being used incredibly well; instead of just sticking the samples on top of the other sounds, they have really put effort in it and used the samples as structured elements. The first two tracks use samples of some "gregorian chanting" and the way they have been used really shows great skill. On a more negative note I must say that this CD lacks

the edge which would probably raise Cyclotimia to one of the most important industrial acts around. It's all done very well, but still there should be something a bit dirty or harsh i.e. imperfect to really give it some character. (J)

Death Squad "Isolation as Intent" CD

Spastik Kommunikationen

45 minutes of the best stuff from Death Squad. Some songs are calm electronic sound with spoken word samples or Michael's own vocals, some are full of aggression and violence. "Fuck God", almost 10 minute live show piece represents Death Squad at its best. First being simple electronics sound with clearly audible spoken word samples and in the middle erupts to full force "power electronics" with aggressive vocals and piercing high pitched sound. No thick "american style p.e." sound, always less noisy, often based on thin high pitched electronic sounds. Now tracks are more well done than ever before that I have heard from him. "Solitude" has a slow bass-loaded crushing sound and high pitched electro fuzz on top with distorted spoken word by Michael Nine. "God Covets Man" and "Subliminal Trenching" are closer to ambient, except that the painfully high pitched synthesizer sounds makes it harder to classify them as easy-listening ambient. 1st one of those has aggressive vocals. 9th track has been heard before on Freak Animal #11 CD. Great track with thin electronic sound and vocals with backwards echoes. Sounds very good & original. CD ends with a short humming track. A perfect CD, which is clearly Death Squad - not cheap imitation! Get this! (M)

Death Squad "Out-patient" CD

Spastik Kommunikationen

Only about a half an hour disc, but it's quality not quantity that matters. And I must say that this one along with the above mentioned disc has been my favorite CD lately. Noise itself is in the background. But that doesn't mean it would be bad or unessential. No. The noise/electronics are great. 1st one has simple and effective electronic buzz and female voice speaking Michael's text over it. 2nd & 3rd tracks are spoken word and analog synthesizer noises on the back. 4th one is interesting. Michael interviews a female called "neural" about heavy drug abuse. Silent vibrating drone on the back, and the speech is clear and easy to listen. 5th track includes a spoken word from a mental hospital document from the 60's. He used this footage & sound in the performance in Lahti/Finland back in '98. I've seen the document from Finnish national TV channel, and I must say it's insane material. Especially the case where a man tries to explain that his medication makes him insane and he'd be perfectly OK if he wouldn't be given medication. It seems to be true, but the doctors just plan to increase the medication... 6th track continues according to the style of the CD. Spoken word and electronics sounds. There is a painfully high-pitched "beeb" sound over a low bass pulse. 7th track is an absolute highlight. Layers of police radio like spoken parts and some random hiss. But the most important part is the mad discussion, lead by some disturbed guy. What this discussion is about, you must get the CD to find out. Finally the last track is layers of analog synthesizer and Michael Nine doing the vocals over it. Sound is clear and crispy and the electronics sound good. The rest of the CD could be considered as experimental sound programming, but the last one goes closer to power electronics. Whatever it should be called, I recommend it to those who do not necessary demand pure & loud noise, but look for content and stuff that you must concentrate to listen & understand. (M)

Deison "Dirty Blind Vortex" CD

Crionic Mind, 006

I have several tapes of Deison, and I think he has done both good and bad stuff. I guess this is debut full length CD is something what I can say to be best way to get first touch with Deison. 12 Tracks do not only include his own best works, but also he has contribution from relatively well known artists and 3 of his tracks has been remixed by someone else. Ssse Retina Stimulants, Lasse Marhaug, R.H.Y. Yau, Government Alpha. Each of them do mostly harsher sound by themselves, but with

Deison, it's good dark ambient / death industrial what is the result. None of that easy keyboard-stuff really. Deison is creative and talented in using different sounding sources. No pre-set or standard, but still doesn't fall into trap of "too experimental". There is complexity in tracks. Several layers and various sounds. All that becomes solid good tracks. 3 last tracks of the CD are remixed by Lasse Marhaug, S.Isabella and Baal. (M)

DEL "Projectionist Please Focus" CD

Ohm records/Apartment records

Over 70 minutes collection of 10 live tracks from 1998-2000. What I remember of DEL, their 7" was something I could consider "poor mans Cosmonauts Hail Satan". I remember it included Sonic Youth cover as well. This CD is much better. Music has some traditional instruments like guitars and drums, but often they are hidden below soft lo-fi hiss, noise and spoken word fragments. Varies from trance-inducing guitar work to raw experimental sound realms. Very good.

Desolation Zone "Sonixslaughter" tape

Dead Rats, dead004

Polish industrial noise. 1st side is a long track with computer simulated "analog" synthesizers, pulsating rhythm and slow metal banging sound loop. Sounds are quite spontaneous, but still structured. It's not so dark and crushing as "death industrial" bands usually are, but nothing sweet or positive either. Track develops and new sounds are being included and old ones removed. Tempo and intensity remains the same until about 20 minutes when the song calms down. There's no keyboard chords, no spoken samples etc. It's just good industrial noise, not distorted artificially, but like a huge factory sound transformed to music. After couple of minutes of calmness, Desolation Zone hits with full force returning noisier than ever. 2nd side is no longer that good. 1st track has drum machine beats with a heavy delay effect and boring piano melodies in the background. It sounds like a cheap experiment with equipment, not something which should be published. Last track is distorted beats. Something you can listen to if you have a drum machine and distortion pedal. Nothing good or innovative. A5 size glossy sleeve in a plastic bag. Front cover shows a pile of Jews, the back cover is an old (&used!) photo of a split penis. Limited to 210 copies and worth buying because of the good 1st side! (M)

Deutsch Nepal "Behind a Wall of Silence" tape
Old Europa Cafe, OEC101

This tape marks the third and final part in Deutsch Nepal's "Silence Trilogy" of which the previous parts have also been released on Old Europa Cafe, for whom this release marks the last cassette release ever. Featured on this tape are 2 live tracks and 5 new studio tracks, the live cuts as well as one studio track being cover versions of songs by Nico, Popgroup and Amon Düül II (the track being "Deutsch Nepal" for obvious reasons). Regarding the cover versions, I think I've only heard the Nico original, so I really can't say much about them, but I have a strong feeling that Lina has basically only used the original lyrics and combined them with his own sounds, as they all bear the traditional Deutsch Nepal drones and percussions. The new tracks sound surprisingly raw, lo-fi even, if compared to e.g. Deutsch Nepal's latest CD, "Erosion". Nonetheless there are some truly incredible tracks of static industrial percussion combined with some rather simple electronics and vocals. I can only admire the way Lina always comes up sounding fresh even though basically using the same ingredients over and over again. I'm guessing the sounds have been consciously done a bit lo-fi to give it a more 'tape' feeling, but as I said, the material is great all the same. I still wouldn't consider this to be a real follow-up to e.g. "Erosion" though, perhaps it's more like a closure to the trilogy and a sign of being alive from Deutsch Nepal. The tape has been limited to 222 copies and comes in an A5 sleeve with a nice pin. I'm just hoping that Lina would finally be getting more active again... (J)

Dieter Müh "Carl Saluti" CD-r

EE Tapes, ET69

This is the 2nd 'actual' Dieter Müh full-length, if you don't count tapes and various live recordings as

such, and was released simultaneously with the short European tour of Dieter Müh and Putrefier. Their performance at Kaos ex Machina was simply excellent and I dare to say the same about this release. Compared to the "Black Square" CD, Dieter Müh's sound has developed from a rather ambient approach to a synthesis of electro-acoustic and industrial sounds. Tracks such as the first one, "Crux Ansata" are a fine example of some electro-acoustic experimentation which nonetheless avoid being too 'arty' or conceptual; simply a brilliant collage of brilliantly structured sounds. On the other hand, tracks such as "Penhaligon Zug Reise" and "Relentless" seem to bring to mind comparisons to some prominent German power electronics/industrial units and their way of combining heavy electronics with samples. Also included on this CD-r is the brilliant rhythmic and noisy industrial piece "For Pete's Sake" which closed Dieter Müh's set at Kaos ex Machina and could be said to have been chaotic at least! On a down note I must say that this should have been released in CD format, so that it could have reached the amount of people it deserves, but on the other hand there's nothing to complain about the work EE Tapes have put in this release either. The edition is pretty small though, a mere 200 copies. (J)

DJK "Glorious Days" LP

Tactical Recordings, 03

I've never heard of this group before. Neither music nor any information. DJK is doing rather usual German sounding extreme electronics. Vibrating and distorted heavy electronic drones and distorted voice. Dagda Mor, Operation Cleansweep, Genocide Organ, etc. Those aren't so far away from what you can hear on this piece of vinyl. I like the simple and sometimes a little muddy sound DJK has. Tracks are actually very stripped down from details. At it's best just a layer of heavy electronic drone combined to aggressive vocals with a loud delay effect. Vocals remind me of their label-mates Militia. Same kind of aggressive-but-desperate shouting. Power electronics tracks are very similar to each other, but there is other kind of material too. Massive industrial sounds and humming machines, and opening and closing tracks include some slow keyboard chords. Surprisingly it doesn't destroy the atmosphere of the LP. It's a good wholeness. "I am the Enemy", "History Repeating", "Glorious Days", "Rita Mae Brown" are some of the titles. LP doesn't include lyrics or explanations. Artwork of a head-shot car driver in the back and some kind of a riot picture in the front cover don't clearly show if DJK has some kind of a message they're trying to deliver or if it's just flirting with somewhat "political" material. (M)

Dreams in Exile "Since Long Before" CD

Crowd Control Activities, cca020

Acoustic guitar and comforting vocals with the assistance of Vidna Obmana's keyboard ambient. If I'd be a sweet pop loving hippie, I could maybe listen to this record through. Now I must say that after some example tracks and fast forwarding combined to the text of the press-info and I admit I can't listen to this. Or I could, but why waste a full hour when I have so many of good ear ripping records waiting? There probably is an audience for this kind of stuff, but I don't know where. (M)

Eeyow Karoom "Aggro Sound" tape

Anti-Everything

Address looks like same what CHS etc. had, but I'm not sure if this is at all related project. Music is recorded back in christmas '99. Beginning and the end is rather dull electronic music, but most of the tape between is either good or great. It's all electronic sound. Sometimes reminds me of less noisy Grey Wolves tracks or some droning Bastard Noise. None of the tracks really reach noise level, but when several electronic sounds are layered, it creates oppressive and dark atmosphere. Eeyow Karoom is not exactly like the two bands I mentioned above, but that is the closest thing I could think of (minus vocals / spoken samples). Tape comes in cloth bag with saw edged insert. (M)

Errare Humanum Est "Introduction to fractal meditations" pic LP

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Brighter Death Now
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Death in June/ Folkstorm
House of Low Culture
IRN/ Middle Pillar/ Novy Svet
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Very good records

Limited edition 100 copies, picture disc which has one side of 3 dimensional fractal images and LP comes with glasses you can use to watch it. When reading the information of the insert, they tell that music has been made by using microphones, potlatchipbags, feedbacks, sound of monkeys, new age music and few guitar effects. That might sound strange, but when actually listen to record, it's sheer harsh noise. No trace of new age hippie music or anything close to it. Just painful and heavy noise from Germany. (M)

Facialmess/The Eugenics Council "An exercise in self worship" -split 7"

Menschenfeind productions

Facialmess throws in "Advice from people less successful than myself" which starts with techno beat and transforms into total electro harsh noise. Kazumoto Endo, Pain Jerk and that type of stuff is very similar to what Facialmess does. Well done, very dynamic and clean and digital sounding distortion. I can't congratulate him for being personal, but he is very good at what he does.

I expected The Eugenics Council be worse than this. They actually grab my attention better than Facialmess did. Experimental noise electronics with quite unusual result. "Equality" song vocals scream all equal - all dead... 2nd song "Pig" is equally insane electronic assault with buried vocals. Sound is very detailed. A lot of sound going on. Less humor than CD had. I like this more. Limited to 200 copies only! (M)

Folkstorm "Victory or Death" CD

Cold Spring, csr31CD

No Politics, No Religion, No Standard says Folkstorm, the solo project of one MZ.412 member. Nonetheless the cover is full of runes, symbols close to traditional nazi images, photos of mass graves, etc. Powerful music needs powerful images, that's what it probably is. Folkstorm as a name sounds like it could be another cheap keyboard-folk / marching music project, but no. You should expect noisy and mechanical industrial. Beginning of the CD is synthesizer drones, pounding slow percussion, screech of electronics, spoken samples. 2nd track erupts to full industrial noise mayhem. Simple crushing noise loops. 10 tracks have the variety it demands to be a good album.

Mostly the tracks are simple. Not heavily detailed or exhaustingly complex. They work in their stripped-down brutal approach. There are good ones, and even better ones. Folkstorm is clearly above everything that MZ.412 have done. I'm not so surprised that he has 3-4 full CD's coming / already out on different labels! One of the best Cold Spring releases lately! (M)

Folkstorm "Hurtmusic" CD

Old Europa Cafe, oecd-033

This is a live recording done in front of a selected audience. 9 tracks which are mostly slow, brutally distorted and heavy death industrial. Not much to add to what is said above. I'm just beginning to like Folkstorm more by listening to this CD! I don't know if they use background tapes or generate all sound live, but I'd hope to see them doing it in the future. Unfortunately they cancelled their show in Finland... A good one from Old Europa Cafe, who have a frightening amount of softer / "easier to listen" music releases lately, compared to their old releases. (M)

Gasolineman/Prurient -split tape

Hospital Recordings

C-7, that's rather short one. But I won't complain. Actually I find this fast n' short noise release much more appealing than getting some hour and half tape. All essential comes during the 3 and half minutes. It's good being able to program tape deck to play this over and over again allows me to listen tape several times without bothering to change side or push play once in a while. Gasolineman from Japan torture your ears with hectic electronic noise havoc. Occasionally some rhythmic patterns, but mostly random chaos. Fast and brutal and strong as brick wall. Prurient on other side has more cut-up sound. Some heavy noise mayhem and then high pitched feedback. All elements what are needed for this type of harsh noise. Full color covers and limited #d to 50 copies. (M)

Genocide Organ "The Truth Will Make You Free" LP+CD

Tesco 040

I am late with doing this review. It should have been in FA#12, but for reason or another I did not review it. Commenting on the release now is also because of noticing some people being slightly disappointed with this after the excellent "Remember" 2xLP, which

clearly stands among the best releases of the genre. "The Truth Will Make You Free" is opened with a track representing the most violent Genocide Organ, with throbbing analog synthesizer sounds and excellent shouted vocals. Although Genocide Organ seems to be primarily known as a power electronics group, most tracks on this LP are closer to old school industrial feelings. Most of the tracks might not be sheer aggression in the same way as "Dog Day" or "Kill Useless Nations", but it doesn't mean they would be weaker. Just different. A lot of spoken word loops and fragments, some analog synthesizer noises and plenty of metal / junk sound loops and rhythms. For me it's rare to hear such great industrial tracks like the ones on this LP. Total lack of modern digital & computerized sounding hi-fi industrial seems to be rare... or am I usually hearing the wrong stuff? Many artists update their gear and end up too sterile and lacking emotion. That is not the case with Genocide Organ. They do the power electronics well and the rhythmic industrial tracks don't lose in comparison. The CD included is a re-release of their debut album. You can hear a lot of development when you compare it to GO's later works. Nevertheless good material. Even if this is sold out, I recommend to forget e-bay and other such places where record prices tend to rise to absurd levels. After all, there are 1750 copies done, so unless many collectors are going to save their additional copies for themselves, there shouldn't be too serious problems in finding this somewhere for a tolerable price. (M)

Gestalt "Strange Electric Phenomenon" CD-r MS001

These 8 songs are not what I usually expect from the Japanese CDs that are sent to me. There is nothing that reminds me of traditional "Japanese noise". In comparison with Japanese artists, Gestalt is close to Aube. A lot of loops and no drastic changes of sound sources during the tracks. Semi-noise approach. Hard enough to avoid the ambient category, but not harsh enough to become total noise. Mechanic and rhythmic sounds with droning backgrounds, sometimes having even a hint towards techno, sometimes closer to dark industrial. All tracks are different and the CD is very entertaining to listen. (M)

Government Alpha "Alphaville" LP

Segerhuva 1

After several reviews of G.A. records, what can I say more? Still going strong. Roughly 40 releases done before this (not counting compilations!), first ones from 1993! There is own 7" from 96, split 7" w/ Napalmed from 98 and 1td 25 copies acetate LP from '99 and this is first full length LP what G.A. has done. Most of his other works are either tapes or CD-r's. "Alphaville" is top quality harsh noise with electronics, feedback, metal and above all fuzzy distortion chaos! Ultra heavy blue vinyl and silver printed covers and info sheet with complete discography. #510 copies isn't sold so fast, so you should be able to get a copy when writing to this small Swedish label. (M)

Haus Arafna "Für Immer" 7"

Galakt Horrö, 012

I have to say I like more their 2nd album than this new 7". Limited & numbered edition of 1690 copies shows that band seems to be rather popular, although I rarely see it for sale in lists of noise/power electronics distributors. That might be also because band seems to attract also more musical industrial crowd. In title track, analog synthesizers and drum machine beats are in some way quite hard, but with half-sung half-spoken vocals over highly structured distorted industrial beats suggest a little too much towards EBM and other such music styles what people put under term "industrial", but what I dislike as much as for example reggae music. "Amputation cures" is better one with shouted vocals, couple of samples and really well structured electronics. Probably sequencer or something gives it highly mechanical feeling. Nothing happens by accident. Everything starts and stops just when it should - so do the vocals too. On the another side "no right to live" has slow distorted drum machine beats and some additional details and spoken vocals. Track has clear structure like in ordinary music: verse, chorus, verse chorus, etc. "Rebels have no king" is strange calm industrial sounds and spoken lyrics. Cover of the 7" is damn good looking and has some special elements in it. Like all Haus Arafna, this will probably be hard to find / high price item soon. If you're looking for aggressive side of Haus Arafna, there's no use for buying this. Try to hunt down some of their older stuff. After all the critics, I still have to say it's a good 7"! (M)

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Hijokaidan "King of Noise" CD
Alchemy Records, arcd-115

With open arms I welcome this new "Hijokaidan Rarity Series"! Re-releases of sold out/hard to find classics. This is the first one and came out in 1999, but the rest of the 3 parts reviewed below were re-mastered and released in 2000! Can we expect more of these? I don't know, but I hope so. "King of Noise" was recorded in early 85 and includes a couple of different styles. First comes a fine example of early Hijokaidan's style to mix extreme feedback and harsh noise with vocals and improvised drum percussion. I usually feel that a normal drum-kit is not necessary in doing noise. I dislike most of "free noise", improvised music, etc. With Hijokaidan, my favorite tracks are those which reach the ultimate limit of noise sound. And that is ALMOST what most of the record is. There is still lack of layers made of high pitched fuzz electronics (used in their later recordings), but guitar feedback, screaming violent vocals and random electronics are there and are ready to give a painful headache to anyone who dislikes loud noise. "King of Noise" is a good record, but later they have taken a step forward into even more extreme and fuller sound (and with awesome female screams). Hijokaidan in this record is only two persons: Jojo Hiroshige & T.Mikawa (=Incapacitants). It's probably harder to make thick wall of noise if done live by only two guys. Nevertheless, an essential record. (M)

Hijokaidan "Jojo & Junko" CD
Alchemy Records, arcd-117

Less than 26 minutes is a rather short for this pricey compact disc which includes 3 re-releases of rare Hijokaidan tracks. Well, I won't complain any more. Hijokaidan in these 3 songs are only Jojo doing guitar noise and Junko screaming her lungs out. 1st and 2nd track were recorded in a studio in May '88. "Harlem" is loud guitar noise with plenty of distortion and feedback and totally insane screaming. I think this might be a studio live. One guitar manages to create quite a noisy background. 2nd track "Vivre Sa Vie" is not equally chaotic. Guitar is not playing fast chaos. Actually sounds like there would be some kind of rhythm under the layer of fuzz. Don't expect riffs or melody, though! Vocals are weird. Junko is chanting in a very monotone style and it creates an unusual atmosphere. Last one is a live recording. Guitar is making noise. It's not so distorted and extreme at first. More like abused guitar with metal sound, after 4 minutes the sound changes and becomes much better and later with wah-wah abuse there comes great moments. Junkos screams are high-pitched and painful to listen to. I'm sure this has been better when experienced in Canada's "No Music Festival" back in '98, but it ain't bad here either. (M)

Hijokaidan "Unlimited Edition" CD
Alchemy Records, arcd 120

Tracks 1-4 are taken from the "Limited Edition" LP. These first 4 songs are approx. 40 minutes of playing time, so that must be the whole album. But what made this to have slightly different name for the original is the additional 5th song taken from "No Paris/No harm" LP. 2 other tracks of that album are re-released on the "Jojo & Junko" CD. All songs are live recordings from '87 and they are just insane noise chaos. Sound is not so carefully edited and thick & modern like Japanese noisers have these days. Hijokaidan is mainly guitar screech and high pitched noise electronics combined to awesome female screaming. Besides the vocals, uncompromising use of mid and high end noise with loud feedback is what attracts me in Hijokaidan. Live recordings give a feeling of authentic frantic noise, which is far above the "nerds with computers" -feeling that noise these days might bring to your mind. I wish I could see Hijokaidan on stage, as I believe they would be still going strong and not be one of those lap-top sound engineers! Just listen to the beginning of the 5th track, "No Harm". If exploding energy of that doesn't give you any feelings, maybe nothing will? (M)

Hijokaidan "Shumatsu-Shorijo" CD
Alchemy Records, arcd122

Two tracks. 1st one is a 26 minute live recording from June '80 that was released during the same

year by Unbalance Records (cover doesn't say in which format). 2nd one is a studio-live from '80 and has remained unreleased for 20 years! Massive 9 member line-up consist 2 x guitars, 2 x electronics, 2 x Sax, drums, bass and kd. This early recording sounds more like improvised music than plain harsh noise. There's no melody or rhythm, though. It's still plain chaos, but not so highly distorted and extreme like Hijokaidan at their best. I'd see some connections to bands like Borbelomagus (due to the use of sax). 2nd track follows the same style. Beginning of the track is actually calm experimental music with nice sax. I wait 12 minutes for the track to erupt into full noise chaos, but it doesn't happen. Track ends up sounding more like experimental jazz than noise. Maybe that is the reason it was not published before? Nice CD, but not the stuff that I expect from Hijokaidan... (M)

Hinageshi Bondage "Diesel Fruit My Darling" 7" Vendura, 3

This artist was completely unknown to me before I heard this 7", but as a matter of fact Hinageshi Bondage have already released a split 7" prior to this release. The name could probably be a bit misleading, as many people would perhaps mistake this for a Japanese act, but in fact Hinageshi Bondage originate from Helsinki, Finland. Nonetheless the material is surprisingly noisy. Side A features three tracks which actually work nicely as a whole being filled with distorted background loops and really noisy electronics (or 'almost electronics' as J. Martinkauppi i.e. Hinageshi Bondage himself puts it) which nevertheless range from low to mid frequencies whereas the first track on side B attacks with a load of high frequency feedback which basically makes up for the whole track. Truly an enjoyable piece of loud noise when listened at an appropriate volume level. The last and longest track on this 7", "Liminka" differs completely from the previous four by being a rather calm yet more or less threatening piece with some really deep drones under layers of electronics which sound as if they could get pretty loud, but they never do. Instead they just loom calmly in the background. Pressed on heavy vinyl and packaged in a professionally printed full colour cardboard sleeve, this surely is a worthwhile release to anyone interested in new Finnish noise. (J)

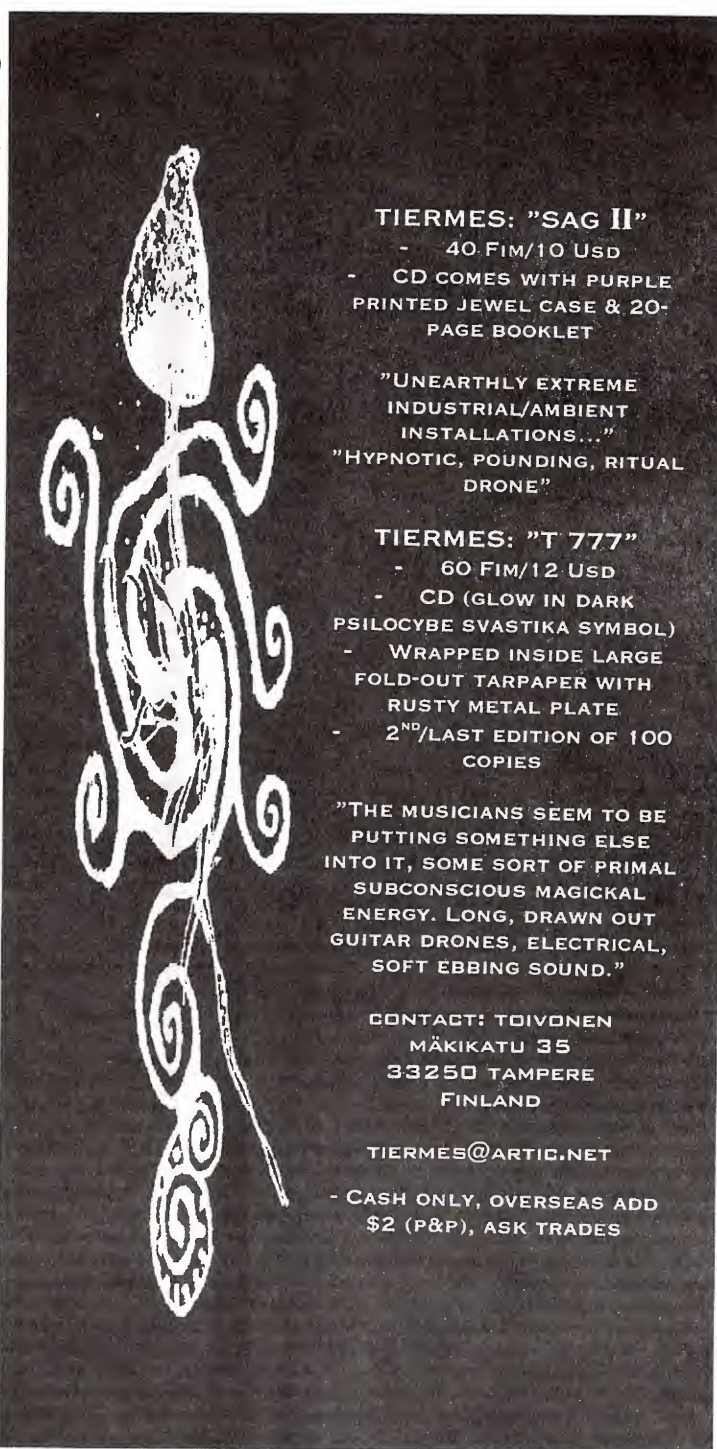
House of Low Culture "Submarine Immersion Techniques Vol. 1" CD

Crowd Control Activities 022

Before listening to this myself, I borrowed it to a friend who I thought could give some comments as he likes slow droning guitars. He returned the CD quickly and said it's utter shit and sounds like beginnings of songs, cut before the actual music starts. When I put it in my CD player I still expected some guitar drone noise, but that's not the case. "Beginnings of songs," that's what describes this rather well. Imagine some rough sludgy noiserock/stoner/doom whatever band, and they could use some of these as an intro before starting to jam with all the instruments. Some guitar riffs, droning guitars. No low tuning, not very special effects. To me it sounds more like a guitarist who would record stuff to a 4-tracker and use it as a memo, when later doing some "real songs". The label seems to consider it important to mention this is a project by Aaron Turner of Hydrahead Records / Isis. That might be a selling point if you push this towards the stoner/doom scene, but I doubt it'll mean anything for the readers of Degenerate? (M)

Incapacitants "Default Standard" CD
Alchemy Records, arcd-110

5 tracks in 68 minutes. It's pure noise and damn loud. I think everybody knows that already. What makes this different from all their other releases is more variation. I know some people think Incapacitants are just repeating themselves, but I think they have a slightly different sound every time, and this CD is a good way to see it. Very dominating high end, insane feedback/electronics, occasionally mental screaming. In some tracks there is unusually clear iron junk abuse. Have I just been sliding further from noise scene or is it a fact that many people who used to be into noise are now getting more into structured power electronics / neoclassical or death



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industrial etc? Well, I must admit I can't be enthusiastic about every noise band I hear, but this CD is again the stuff I have been listening while sleeping, in the background and also totally concentrated to the sound. It works in every way. Don't dare to say this is boring or monotonous wall of sound! (M)

Incapacitants "Live Incapacitants" CD
Alchemy Records, arcd-123

Live at Wels, Austria, "mottomo otomo" and "music unlimited 99" tracks are in one index number. Mikawa and Kosakai both handle electronics and voice, delivering typical, yet so enjoyable blast of guaranteed Incapacitants noise. Noise at it's best. 2nd track is "The strongest christmas ever" recorded 25th of December 1999! I just wish one year I would have christmas as interesting as this! Maybe being little stuck in tradition, christmas day is just day of boredom and bitching how TV's show only crap and life outside has stopped. Anyway, Incapacitants joins forces with Tatsuya Yoshida, who I remember being drum master behind Ruins? Track is different from usual noise stuff. There is silent feedback noise on back, but most sounds are effected and strange

vocals. Howling, screaming, weeping, etc. Sounds like soundtrack for head of mental patient. After 5 minutes of madness, Yoshida starts improvised drum work. I don't much care for this "free music" drums. They rarely manage to sound chaotic & noisy enough to fit perfectly into noise, but neither musical to be really music. It sounds only like someone practicing drums and trying all kinds of things. Track is still fairly good, but merely strange, not intense. Booklet includes dozen pages of text, but unfortunately only in Japanese. (M)

Institution D.O.L. "(Cultural) Death By Consumerism / Die Macht" CD

Torm ent., te001-0

Institution D.O.L. from Austria does rhythmic industrial very close to many groups from Germany. Occasionally it's close to what people usually refer as "german style power electronics": some bounding rhythms and heavy synthesizer sounds with distorted vocals. Those noisiest songs are the best ones for my taste. Creators of the music describes this as "Anti-social industrial music (experimental, dark, a mixture of sadistic, noisy and melancholic elements)". Many of the tracks sound merely

random collages of sound & short structures arranged without purpose. Those tracks do not sound solid tracks because lack of structure and on the other hand they're too clinical & sterile to sound good in sound collage style. There is luckily enough of good tracks to make this CD worthy purchase for those who enjoy harsh industrial, which has rhythmic side, but doesn't fall into boring dance-floor stuff. (M)

Irm "Oedipus Dethroned" CD
Cold Meat Industry, cmi87
Sure of better band on CMI label recently! I'm quite sure I've missed some Irm releases, as I have only the red LP they did for cmi earlier. CD starts very dark and less noisy. Female choirs and slow bounding "death industrial" sounds. It takes about 5 minutes when layers of heavy electronic sounds arrive accompanied with aggressive flanged vocals. It's 8 tracks in c. 50 minutes. It's never very loud or noisy musically. All sounds and vocals are clearly distorted and despite great aggressive vocals, sound is slow and in fact, often very calm. There are tracks which include high pitched electronics and crispy noise sounds. Mostly it sounds like distorted keyboard chords etc. This is very good records, although I expected more devastating electronic assault. (M)

Iugula-Thor "Processcenes" CD
Jinx, CD-002
Originally released by Bloodlust! -label as a tape, limited to 50 copies. I first considered it as too little an amount and thought these 333 copies in CD format would be a good way to get that to a wider audience. Now I have to admit that while listening to this, I have come to the conclusion that 50 copies could be exactly the right amount. There are occasional fairly good moments. I could say that at it's best this CD rises to the musical standard introduced on Bloodminded's "Trophy" CD. Very simple and one-dimensional power electronics, done with almost toy-sounding synthesizer. I could like that to some extent, but not when all their musical "achievements" are ruined by totally idiotic lyrics and unbelievably stupid vocal styles. If someone would give some Finnish Boredoms-wannabe fun-noise project band the duty to make power electronics, it could be something close to this... But better. (M)

John Wiese "Collected Tracks" CD
Helicopter, H6
Looking like it would be a release of Alchemy Records. Very simplistic and clean lay-out with text in both Japanese and English. 8 tracks are 70 minutes. Part of the material is "easy listening" ambient/electronics/noise fusion. No keyboards has been used on this, so Wiese succeeds to appeal closer to my taste. Varied sounds have been used and put together in an interesting form. I'm sure ambient fans will find this too abrasive and harsh noise maniacs will curse on the calm atmosphere, but if you aren't so strict with categories, you could enjoy listening to this. 2nd track is a 24 minute live collaboration with Eric Wood of Bastard Noise. There are typical BN style electronic drones. No vocals. It actually sounds very dark and great! There is also an another side of John Wiese material, and that is very raw electronic noise. It's mixed louder than the softer tracks, so you should beware when style changes in the 3rd track. Simple -like recorded live without overdubs - but very quick tempo, never standing still for even quarter of a second. Just exploding into new harsh realms before you get used to what came before. Last of the noise tracks is number 6, and there is too much of this "silence" thing. Stuff that maybe Randy Yau, R&G and other such noisers are known of. I personally dislike it when there is too much silence and only random explosions of noise. Last two tracks are just nonsense. Silence with some random almost non-existing sounds. Tracks 1 and 2 are the best. 3, 4 and 5 are decent extreme noise, but the rest 3 are kind of useless. Maybe we can blame the CD format for allowing to put 70 minutes of material. Maybe a 45 minutes album length is the best after all. (M)

Joshua Norton Cabal "Fucked Physical Examination" 3"CD-r

Hospital Productions
This is first time I have seen 3" size CD-r. Nice looking little disc, I have to say. 15 minutes of harsh noise blast is good length. If it feels too short, just push the play again. You won't be bored with this. Joshua Norton Cabal is doing his best work yet, and despite there is only 15 minute index number, CD has 5 tracks listed on cover. Some are full force harsh noise with loud electronics and crispy distortion. Some are less destructive electronic sounds (not very structured) or the that same noise, just not so heavily layered. There is plenty of variation and sound doesn't remain still for long. Limited edition of 25 feels ridiculously small for noise as good as this. (M)

Kadef / A.S.D. -split tape
Anti-Everything
I started to listen this tape before watching who have done the sounds. When half of a-side had gone, I looked the insert and though this is A.S.D. tape. Almost in the end of side, I looked insert again and noticed this is a split tape after all, and I have been listening Kadef all the time. I have a lot of older Kadef and KDF tapes, all very limited and all in special packages. It's quite unknown German noise. No hi-fi, no computers, I'd say. Just very rough use of power tools, metal objects and other noises. 30 minutes track might be too long, if there isn't drastic change of sounds at some point. There is some difference in track in the beginning and in the end. A.S.D. side has their regular muddy harsh noise, but it also includes some of the best work what I've heard from them. Harsh noise is combined with clear sounding metal junk abuse. I liked this more than anything what I've heard from them before. I recommend this tape for those who dislike too "fast n' dynamic" and too edited noise. Rather strange special package made of artificial leather (?) or something, with spray painted symbols and xeroxed small insert. (M)

KK Null/Moz -split CD
Crionic Mind, cm 007
Despite many experiences of KK Nulls ambient/electronics work, always when I get his new work, I expect guitar stuff. Well, his 5 tracks vary, but first one is very good rhythmic noise piece. Electronic sound loops and cacophonous cut-up electronic effects. Very good indeed! 2nd track is cheap drum machine abused and transformed into fairly good one with extensive use of effects. 3rd one is very high pitched and digitally clear and crispy electronic noise. Not exactly full harsh noise, but still noisy. 4th one has almost tribal percussion going on under thin, but detailed layer of THE highest possible electronic sounds. 5th track is very short noise electronics cut. In one hand I like the noise what KK Null does, but in other hand it's has this modern "techno" approach. I do not mean bass beats of such, but sound is so clear and electronics. Huge lack of "mans touch" in it, although I am aware that this type of stuff does not compose itself, but needs careful attention. Moz from USA is doing the other half. Sound has become less muddy than in past. Instead of full harsh noise blast I remember some early material be, this is experimental combination of death industrial type of material with noise and electronics. 2 tracks don't really raise any special feelings in me, but 3rd one is really good sounding mixture of calm dark ambient and slow feedback sounding voices. Nothing groundbreaking, but good! There couple short spoken sample tracks, one death industrial track reminding BDN, one lame dark ambient track and closing track surprisingly is the softest one, but the most original and best! Obscure percussion and metal object sounds. It doesn't sound like Moz I know, but if his new stuff would be like this, I'd be very interested to hear more! CD is limited to 500 copies and come in standard jewel case. (M)

Lefthandeddecision "Instinct & Emotion" CD
Crionic Mind CM005
Over 73 minutes of LHD noise. CD inlay lists 8 tracks, while the CD player finds 24. There is one half an hour track and the rest are from few minutes to seconds. I don't know what is the purpose of this. Unfortunately I must say I don't consider this to be

the best LHD material, which I'd expect if it's released on full length CD. It's not bad, though. It depends on how you listen to this. At a low volume, despite all the rumbling bass loaded noise and crispy digital high pitched sound, it lacks "speed" and dynamics. If it's meant to be slow grinding noise, it doesn't reach that either. It's somewhere between. Fine noise that should satisfy a noise head, but leaves asking something more. But after thinking maybe I haven't played this loud enough, I tested on a louder volume and I have to admit the louder you listen, the better it sounds. Low end gets the attention it deserves. (M)

Lefthandeddecision / Feverdreams -split 7"
Troniks
LHD presents here another intense noise attack. Material is in same way as above reviewed full length: noise with heavy low end and crispy high end. Nothing more to add really. Good stuff. Feverdreams had CD-r reviewed in FA#12 and now they are on vinyl. I think this is too short side to fully experience potential of the artist. Good collage of noisy and less noisy sounds leaves you craving more. Well, advantage is that you don't have time to get bored with 7" format, but in this case I would have needed more... Nice special covers and limited #202 copies. (M)

Maruta Kommand "Holocaust Rites" CD
Kokamp
There are a couple of tracks which I honestly enjoyed. Track 11 alone makes this worth buying. Almost a 10 minute piece of dark industrial. Slow pounding bass drum, clinical "techno" synthesizer sounds and effected very dark raw vocals combined with great sounding violin and misty female vocals. If I would read this kind of description, I'd most likely rely that it sucks and would not even give it a try. Luckily I didn't know what to wait. Everything is done very professionally and at the same time it is a strength and a weakness. Too clinical is never good, but it probably is essential in the style that Maruta Kommand mainly performs. So, the majority of the CD is danceable industrial/EBM stuff with fast drum machines, synthesizers and clinically distorted vocals. Too much techno-like, too clinical for my taste. I rather listen to power electronics/noise or sweet dance music, than something between them. Maruta Kommand personnel also participate in Stalker, which should be power electronics, so I'll wait if these obviously talented guys do something closer to my taste. (M)

Nasopharyngeal "Endless" CD
Crowd Control Activities 023
I have to admit that the band couldn't have named their album better. That's how it feels to listen to this one 74 minute long track. Along with Crowd Control Activities 022 (House of Low Culture CD by Aaron Turner of Hydrahead Records) this record seems to have a main selling point in that it is created by relatively famous label boss. This time it's Brendan Krause of Metropolis Records. Using arp 2600, Kurzweil K-2000 and a cheap drum machine, they create effect filled realm of cheap beats and varied electronics sounds. Sometimes little noisy, often just... hmmm... experimental electronic improvisation. Not as bad as one could think, but definitely not in the genres that Degenerate Magazine covers. (M)

Ocoosi "Cras" CD-r
13 tracks of mainly distorted beats. I have never been a big fan of this hybrid of techno & noise. I hate drum'n'bass influence in noise/industrial. Ocoosi isn't doing anything you could call traditional drum'n'bass, but despite very hard distortion and some white noise on the top, this is merely music based of beats. Bass is contributing to noise sounds which surely are painful enough to drive music fans insane. However, I'm sure noise freaks will not be happy with the beats. Fans of this kind of stuff are somewhere in the techno/hard EMB circles...?? Not bad, but not for my taste. (M)

Ordo Rosarius Equilibrio "Make Love, and War (The Wedlock of Roses)" CD
Cold Meat Industry, cmi 84
If you ask me, I hardly notice any change from Ordo

Equilibrio to Ordo Rosarius Equilibrio. It's all the same stuff. No female vocals really, but everything else. Loops, acoustic guitars, soft keyboards, spoken male vocals. Was this their 4th CD? I liked 1st one a lot. 2nd and 3rd I liked too. Now with 4th one, I found myself wondering if band will remain this same for rest of the career? There is difference between first and second albums, and 3rd one wasn't exactly same either. With this one, I'm not so enthusiastically anymore. I couldn't find any highlight from the 9 tracks. It's not bad album. I guess it's guaranteed quality, but nothing new really. Couple good photos in booklet, not to mention mr. Ordo Equilibrio himself in feminine costume under the tray. (M)

Ovum "Plastic Passion" tape
Troniks, tro-27
About an hour of minimal ambient noise. Basically there are only a couple of different sounds which slowly wave off each other. There's a low end hum and a high pitched noisier feedback sound. I'm almost 100% sure that the 1st side is created solely by using a feedback sound. Microphone, pitch-shifter effect etc. I think I've told many times before that I love the sound of feedback. However, this is missing something. It's good for a while, but one hour is too much. 2nd side is basically the same. There were couple of moments I was thinking that maybe there is something else than feedback as well, but I'm not sure... I'd suggest him to do 10-15 min tracks and then change effects or sound. With 60 minutes of the same stuff, I lose my interest in the middle, even before. If you love monotonous sound experiences, get this. Limited & numbered to 100 copies. (M)

Pimp-Aktion Slutgun "Body Scrap" tape
Zero Cabal
This is harsh noise side project of Ulex Xane. It was announced to be available in Zero Cabal catalog long time ago, but actually music is completed august 2000 and promised hand made package is not ready yet. Most of the a-sides "Crack Torture (Bolivian Drug Cartel)" is sheer rumbling chaos of junk noise. In the end of side howling vocals are more dominating. If I should name one band Pimp-Aktion Slutgun reminds, that would be Macronympha. Both deliver loud mid&bass frequency harsh noise with "no synthesizers, no samplers, no digital/computer fuckery" (quote from advance tape cover). "Blown Apart Bastards" is not highly different from the first side. Maybe sound range is wider, but nevertheless same way. Scrap metal and loud input volume to make natural sounding distortion. That's what could be main ingredients of the tape. Expect limited edition 43 copies with anti-record LP to be released sometime soon? (M)

PPF "Propagande Par Le Fait" LP
Stateart, SA019
I was expecting something pretty close to Nocturne from this French act, as I hadn't heard any of their previous works, but instead it proved out to be closer to some German style power electronics. Perhaps it was the political content as well as the visual aspects that reminded me of Nocturne? Anyway, PPF offer quite traditional power electronics with heavy analog sounds and distorted vocals, hardly ever getting too noisy. The tracks mostly consist of layers of static analog synth sounds and loops combined some old radio sounds and screaming vocals. The synth sounds are pretty good, although there could have been more depth and variation to them. The vocals begin to feel monotonous already after the first two tracks, as there seem to be no other effects besides distortion. Luckily, the samples bring some diversity to the sound in the third track. The opening track on side B, "Airwaves Control" features some really excruciating high frequency sounds throughout, but the last two tracks are basically the same as all the others, not bearing too much variation. PPF seem to be a quite promising power electronics act, but I'd say that the material needs to be elaborated a little and given some more depth and dynamics. Nonetheless a pretty good vinyl filled with strong political power electronics. (J)

Prurient/ASD "Hunt in couples" split 7"

Hospital Productions

Prurient has both field recordings and well created harsh noise. This must be best Prurient what I've heard. Noise is well structured. It might be spontaneous, but if so, they have managed to create perfect cut up of noise sounds and some silent field recordings. Arrangement is excellent and most of all: it is not predictable. Brilliant.

I can't say same about ASD. Basic noise works with little of vocals and some strange experimental music parts which sound like low tuned banjo with some lo-fi noise on background. (M)

Prurient "White Plains Leather : Black River Falls" tape

Hospital productions, hos-52

Limited to 32 copies means that not many will be able to hear this one. Well, knowing that Prurient has done better, it might not be so big loss, unless you wish to complete your collection with every possible noise tape. Hard to say anything new from Prurient. Decent loud noise, but not at it's best on this tape. Try the split 7" before this one. (M)

Psychonaut "Zos Vel Thanatos" 7"

Ajna Offensive

Two dark experimental tracks made with acoustic instruments, electronics manipulations, and human and Coyote bones. It's slow and haunting, rather high pitched droning sounds, not the typical deep and massive sound walls. Spoken vocals with an echo, and maybe the bones are the ones which are used to make silent percussive sounds. 2nd side does not differ greatly from the 1st one. Vocals are louder and therefore easier to listen to. Music also works purely as entertainment, but if you need depth for the sounds you listen to, you can find it here as well. 7" comes with a sheet including detailed information of the background of the music. I don't know how limited this is, but I encourage you to hurry. (M)

Randall Phillip / The Eugenics Council - CD
Menschenfeind prod.

I've heard - and actually seen some people offended by Randall Phillip's work. Fuck zine or this CD. I can understand why, but on the other hand I really don't. I see this only as a joke. Humor that entertains our hardened minds. Someone is totally pissed off when s/he sees titles like "Jew-Gook-Nigger", "Spic-Jesus", "Stupid Nigger" or "Little Faggots". They hold very cheap shock value, but mostly I can see it as humor. It's no news that some words are just so suitable for the mouth that you can't stop repeating them. One of those is nigger. Other is faggot. Most of Randall Phillip's work seems to be based on those 2 words. The music itself is experimental, goofy shit noise. It's not loud enough to be real noise. It's not serious and powerful enough to be power electronics. Computer noise, lo-fi fuzz and crackle is combined with crazy shouting or demented mumbling. It works when you don't wait for it to be anything else than what it is. (M)

Sewage "All out" CD-r

Freckle Records, 5

After reviewing couple Sewage tapes, it's hard to say anything new about it. Still going strong: 5 tracks in 25 minutes is good dose of typical, yet intense Japanoise of the late 90's. Walls of pure distortion, strong low & high end. Full color covers in standard jewel box. Earlier split tape with Robochanman has been re-released on CD-r format too. Check out Sewage and Freckle Records if you are into new unknown artists from Japan.

Sickness/Prurient "Mundane" CD-r

Hospital productions

Originally released as 3"CD-r, now 20 minutes of extreme harsh noise is burned on regular size CD-r's. Re-release isn't worthless since 1st track represents probably the best Sickness stuff I've heard. Very distorted (thanks to digital manipulation) and carefully edited ultimate harsh noise. It's very dynamic, there is never a lot of sounds going on simultaneously. Sickness compiles and arranges short and varied noise bursts together. They jump in your face, one after another without breaks or moments of silence. If you're intending to buy new

noise release and have piles of Merzbow, Pain Jerk, Thordorgan, Kazumoto Endo and other better known ones, I suggest to try Sickness instead. There is surprisingly strong noise coming from relatively unknown artists!

Prurient is not far away from Sickness. Dynamic harsh noise. I believe part of the material is done with vocal abuse and there is some irritatingly high feedback. It is fairly good stuff, but does not reach level what Sickness did. (M)

Slogun "Written in Blood" CD

Force Majeure, 002

One hour of music packaged in a big (not THAT big, but bigger than a jewel box) black box with 6 postcard style inserts and a 36 page small booklet. All printed on white & red papers and spilled with blood. There is a lot of text and all the lyrics are printed. Music is what it has been for the last few Slogun releases. Loud and dirty electronic noise with upfront vocals, which are sometimes loud enough to bury all the electronics under them when being shouted. Vocals are very dominating. Sound is merely a background for them. But it doesn't mean the noise would be bad. Not at all. It's good, a thick muddy wall of sound, nowadays so much better and less monotonous than when Slogun started. You surely recognize Slogun every time you hear it. He has his own sound and style of true crime electronics. A good way to start if you don't know Slogun. And if you do, this is a good addition to your collection. The CD was made only in 300 copies, so expect it to be sold out soon if it isn't already! (M)

Sonic Deterrent / Vita-Verbum-Lux - split 7"

Sonic Deterrent performs a live show @222. It's actually a collaboration with J. Waters of Auto-Ethik. Tape manipulations remix with delay effects, background sounds, voices and noises. Experimental sound, not noise really. It's not bad, but I was expecting noisier material from Sonic Deterrent...

Vita-Verbum-Lux still isn't among my favorite bands. It's getting better, but still remains VERY lo-fi electronic noise. It's like you would have 2 tape players, one playing Pain Jerk, the other playing Stimbox, but both buried under 2 meters of sand. You know there's something decent going on, but it's hard to enjoy it to full extent. It's muddy and flat. No strong low end or clear high end. Noise itself is much better than before. I don't demand a digital clear hi-fi sound from noise. Actually it can even spoil it. But this muddy sound in the wrong way. I've seen 2 versions of this 7". One clear vinyl with silver labels and transparent small insert. Other one exactly same, but coming with additional X-ray covers. Not so bad a 7", but too mediocre. (M)

Spectrum #3 (A4/60)

This ambient/industrial/experimental music culture magazine managed to put out 4 huge issues before I managed to get a couple of the latest issues in my hands. Interviews with Ordo Equilibrio, Slaughter Productions, Caul, Deutsch Nepal, Terium Non Data, c17h19no3, I-Burn, Kevronian, Imminent Starvation and Schloss Tegal as well as several pages of reviews are a rather satisfying amount of stuff. I have to admit I feel a lack of harsh power electronics / noise, but as the cover says, it's for ambient / industrial mainly. Interviews are good to read and reviews are long and well done. If I should start to dig minor details from here, I'd point one thing: in an Aube review the editor says "it's good to notice that not all Japanese groups are obsessed with S/M fetish subjects". I'm very used to hearing these kind of comments outside the scene, but one could expect an obviously experienced and intelligent journalist & member of the scene to also know enough of harsh noise to know the fact that it is VERY (I'd say TOO) small amount of artists, especially from Japan, who actually deal with s/m & bondage. People might have seen one Merzbow 7" with a bondage picture adjusted among art collages, a CCCC record sleeve with their own pics or maybe some Contagious Orgasm release or a Killer Bug 7" and then made the assumption that everyone else uses bondage artwork except Aube. Like I said, I just WISH that there would come more rope bondage influenced noise from Japan as it

would be perfectly "Japanese" and very suitable theme for extreme noise sound. (M)

Spectrum #4 (A4/72)

Huge amount of stuff. The font size has been reduced and the number of pages is still bigger! Law, Yen Pox, Ildfrost, Bad Sector, State Art, Black Lung, Cold Spring, Der Blutharsch, Gruntsplatter, Dream Into Dust, Desiderii Marginis, and did I forget something? Well, some live shows and it was over a hundred long reviews? Terrible amount of work for one person! I just hope there won't be burn-out, and we'll keep getting new issues... More interesting bands for me this time. Lay-out is again made with a computer, but although it probably attempts to be semi-professional, I'd complain about the readability. With one column, it's sometimes a pain in the ass to keep following the line of the text. A full size page should have 2 or 3 columns for it to be a pleasure to read. For industrial/ambient fans this is an essential publication. Noise and extreme p.e. fans might not find enough for themselves. (M)

Stegm "Clocked" tape

Hospital Productions

Deep heavy thick voice less power electronics with strong sexual under current. That's what ad says. Cover has grainy image of female face and not really nothing else suggesting sexual content. Music itself is heavy and thick. And very noisy. I'd say this would as well fit under label of harsh noise. It's rather solid wall of heavy crushing sound. Surely there is electronics as origin of the sound, but it is distorted and layered enough to compete with any new Merzbow CD and not really lose in noise battle. I recommend for those who like heavy noise which isn't so edited & cut-up whirlwind. (M)

Streicher "Ironclad" tape

Zero Cabal

Newest, 11th Streicher release is one hour of "skinhead white power electronics". Packaged with b/w card covers into large plastic bag. Volume levels are very strong and sound itself show equal force. "Trench Warfare" is rather primitive rumbling noise piece, most likely made with junk. Occasional drones/ silent feedbacks on the background give good spice for otherwise simple sound. After 15 minutes, "Racetrailor (one more for the gallows)" starts. Hard feedback noise done with rather primitive equipment, and it sounds good. Sound is strong, not just disturbing high end. Sutcliffe Jugend has some same spirit in their early recordings. "White Lion of Preston" starts with marching drums, and transforms into heavy noise wall with feedback and probably totally distorted metal junk. Sounds like objects what are beaten are rather large ones. It's not typical "harsh noise" from late 90's. 2nd side of the tape includes one long piece "Victory In Our Time". After white supremacist spoken word sample, starts multi-layered electronic noise. Distorted junk, probably some hidden vocals, analog electronics and general fuzz. Sound is very "full" and a lot of middle frequencies. Sound sources / general atmosphere changes during the 30 minutes, so it's not just one chunk of noise you'll hear. Whole tape sounds like it would be recorded by using tape deck with high input levels. Streicher is not typical stuff you hear these days. It reminds of "old school power electronics" approach to music is every way, except being noisier than many of the older acts was. (M)

Streicher "Legion st. George" tape

Zero Cabal

This is older Streicher, from '93. Ulex sent me this to be reviewed as it has been the most popular & liked Streicher release. Well, if you have heard his material on WAR AGAINST SOCIETY 3xLP set, this tape offers material is same way. "Tomorrow Belongs to me" is huge wall of dark distorted synth sounds. Not cheesy "keyboard ambient", though. Vocals are typical Streicher style half spoken, half "growling", but only repeat track title couple of times before end of the track. "Genetic Scumdeath" has vocals and noisy analog electronics. Crispy high end and some good less distorted sounds on the back. Very unusual sounding result, which has strange slow tempo. "Defender of the Flag" has sung intro and then brutal noise electronics. Lots of low

end buzz and ripping noise fuzz, different in right & left channel. Some marching music and "GJ Militia - we can't be beaten" kicks in your face. More of little muddy analog electronics and different voices layered over it. I wonder how come almost everybody who uses analog synth in their noise, are often making low end rhythmic stuff with noise? Luckily we have stuff like this, which abuse "usual", yet too little used, high end vibrating electronics. In the end of the track comes vocal attack. I used to think they are very hilarious, but I've learned to accept them as part of Streichers sound. On the 2nd side, there is only 2 tracks. Starting with "Pure Breed", hymn on background and spoken word on top. Then starts total noise wreckage. No overdubs, no special effects, just mad violent metal junk noise. Sounds like someone going berserk on room full of junk and kicking and throwing everything and all that noise recorded with slight distortion. Sometimes it has less frenzy, sounding almost like "an noise" (=electro acoustic?), and lots of silence. "Streicher Bootkickers Action", that is pretty much same stuff. I'm not exactly sure where the one stops and another starts, but later there is much more of vocals and sounds like there would be some other people included too? And do I hear female voice there as well? Sound is very raw. This tape has many different styles represented, and Streicher can be thanked for keeping their sound fresh, but without changing too much! (M)

Streicher "The Whitest Power" tape

Zero Cabal

This release is one hour collection of early Streicher recordings from 89-91. 1st version of the tape was released already half decade ago - in '95 - but this new edition has different tracks. 17 selections, from hard power electronics to stagnant white power skinhead noise. There is plenty of instrumental noise here, but also some vocals. "Eugenic Destiny" ("Holocaust, harvest"), "Klan 88", "Julius Streicher - Nicht Schildig (not guilty)", are some of the tracks presented here. Good way to get some old Streicher stuff and if possible, this offers even more variation than other his releases! (M)

Sunn O))) "00 Void" CD

HH Noise Industries/Hydra Head

Nicely designed digipak holds inside a disc with 4 tracks/1 hour of very low tuned "ambient doom". Yeah, that sounds rather weird, but it actually is rather close to the truth. Many people see dark ambient as slow and low bass-loaded layers of smooth sounds, and Sunn O))) is the one who takes extremely slow doom to the level where it's on the edge of becoming "dark ambient". There are no drums nor percussion. Mostly bass, guitars and some guest member contributes other interesting sounds. Do not expect just drone and feedback. Sunn O))) builds tracks mostly with riffs. Simple and heavy chords. I hope there would be less "music" and more just droning and experimental sounds. It's still good and rather unusual stuff. (M)

Survival Unit - promo CD-r

This is just a collection of different tracks by S.U., not an official release. I never really liked K. Olsson's Heid project. Survival Unit is a hundred times better. His brutal industrial noise / power electronics has been compared to Mauthausen Orchestra. Maurizio Bianchi, etc. But I would hear much clearer influences of The Grey Wolves. Notably because S.U. proudly expresses a stand on Cultural Terrorism, but the sound is close to Grey Wolves. Sound is thick and heavy. Little lo-fi. Not sheer violence, more like a bubbling wall of noise electronics and rhythmic elements. Vocals are shouted with an extensive use of fanger. There's also a spoken word. The greatness of Survival Unit lies in it's well done music, good selection of sounds, powerful loops etc. But despite all this, it still feels little of "fan band". Tracks here include "Holocaust Congress 1999", "Remembrance", "Thank God for White Riders", "Forced Entry", etc... the content is there, but I feel lack of personality. It's like a done-in-purpose stereotype. Short slogan lyrics and some terrorist photos. One could claim that band little gathers all the elements to be a suitable product for the euro-power electronics consumer. But it succeeds in it. I really can't say this is bad music.

It's good stuff to listen to and labels have noticed it too: Survival Unit seems to have several records out or coming. I hope more personality and less stereotypic lyrics, and S.U. would be among the top of the European power electronics! (M)

Sýkora "1" CD-r

There's no front cover or any information. I'm not sure if this is a promo of some specific release or just collected tracks sent to me... Opening is a long track with a couple of digital keyboard drone layers. It's not much distorted or manipulated, but it sounds irritating. I don't like tracks like the 2nd one is. Too much of silence and then almost non-existing experimental sounds. I got tired of that when I first heard that type of stuff. 3rd song is a rhythmic noise piece. Loops with distortion and effects. Volume goes down after 2-3 minutes but you're forced to listen to a useless crackle for over 6 minutes. 4th one has no overdubs. It sounds like he is trying to find some proper sounds to create a song, but taped all that and releases it instead of doing a decent track. Useless electronic improvisations with nothing innovative. 5th track relies on funny sounding keyboards. Just when you are giving up hope, the 6th track is surprisingly decent stuff. Rumbling harsh noise which has enough good elements to make me wonder that if the guy can do stuff like this, why does he waste his time doing stuff like tracks 1-5? I wonder even more after listening the excellent 7th (=last) track which is haunting and ultra "dark" ambient. Very slowly drifting forward with dark massive sounds, wonderful electronics spicing it once in a while and sudden bell / small metal object sounds. Nine and a half minutes of pure excellency which doesn't lose in comparison to any of the leading artists in this genre. If this song would come out on Malignant, Cold Meat, Cold Spring etc., it would probably be worshipped around the world. So, as a conclusion I would say Sýkora needs to focus on something. If he decides to put out this varied releases and publish useless & boring equipment-test -sounding stuff, I guess CD-r's for own fun is what he should do. If we'll hear good noise & ambient as introduced on the last two tracks, I could advice people to keep an eye on Sýkora. (M)

Syndikhat "promo 01" CD-r

First it sounded like Syndikhat would be close to what some people call German style power electronics. Rhythmic noisy stuff sometimes flirting even towards technoish approach, but Syndikhat throws in more distortion and harsh feedback, hateful vocals and noise. Suddenly it starts to sound like modern version of old Sutcliffe Jugend recordings. I remember this raised my interest a little when I first listened when I got it... during late 2000? Now couple of months later it sounds even better. Cold Meat released "Esthetics of Cruelty" compilation of smaller and noisier Swedish bands, but there is clearly several other bands/artists which beat shit of most on that release. I would say Syndikhat does. (M)

Tactical Eradication Function / Whorebutcher -split 2xtape

Hospital Productions, Hos-53
T.E.F. crushes with plenty of low and middle end. Electronic origin of sound suggest little towards power electronics, but for most of the time it's basic dynamic harsh noise headfuck. There is plenty of variation in their 10 minute noise creation. Volume levels could not be higher than they are on this release.

I've heard Whorebutcher only on one compilation before this. Analog synthesizer with effects and vocals. At the best Whorebutcher is excellent reverb filled electronic noise wall with great feedback/ analog synthesizer noises, at its worst, sound tends to be too mediocre to excite experienced noise listener. Best moments are in the end of first side and whole 2nd side. I'd expect to hear more about this artist later. Limited to 50 copies. (M)

Taint "Vice" LP Self Abuse

I'm listening the advance CD-r here. "Vice" was supposed to come on English label much earlier, but was cancelled and will be released by Self

Abuse during spring 2001. 9 tracks are little less than half an hour of material, but I don't feel it would be too little to qualify as full length. Taint is among the very few who can these days create extreme power electronics with intensity and needed noisy edge. High pitched feedback, loud distorted noise, electronic buzz. There is plenty of vocals too. Some little distorted, some brutally flanged. Each track is different and it's hard to pick favorite one. All are the stuff I greatly admire. (M)

Taint "Justmeat" CD-r

Slaughter Productions, SPCD13
This is a re-release of a tape. Nice cunt spreading & ass fingering picture in the back and other harsh images elsewhere. The sound is dirty power electronics noise. It's not too modern, hi-tech stuff. It doesn't flirt towards heavy industrial stuff. Taint is what good power electronics should be: loud, dirty, noisy and violent. I can't say anyone else who'd be doing this sadistic power electronics better than Taint does. Often bands end up being laughable. Taint never has. It's "sick" and interesting. (M)

Taint / Goat "Live Action Houston TX" CD-r

Biteworks 001cdr
Limited edition of 30... I'd say not enough. There is plenty of shit been made in 500, 1000 or even more copies. Then we have exceptionally good material being released in 30 copies and sold out to collectors before it is even released. Well, I don't have a reason to complain much as I personally got it... There are 2 live shows. They are less "structured" than the latest Taint material. Sound is not heavily layered, but it is strong and extreme. You can sense the loudness of the show even from a CD. Noise is sheer violence and there are almost no existent vocals (did I hear some screams?), but you'll get a good dose of spoken word samples here and there. Very rough lay-out. Minimal information + live photo of Keith screaming at 2 microphones next to mixing table. Good stuff, even worth to pay a little more if you just accept CD-r as a format which deserves to be paid a higher price... (M)

Thule Society "Heroic Blood" tape

Zero Cabal
Two long tracks "What would victory be..." & "...without the death of heroes?". I think bands who are using this type of artwork and themes, who fall into category of folk/synth music, sound anything else but obscure. Often I'm little bored with bands that sounds more like keyboard standard-sound test record or in other hand those which sound like couple of old hippies gathered around campfire with acoustic guitar and some drums. Luckily that is not the case here. Side project of Ulex Xane, mastermind behind Streicher, so you can expect something that is personal and obscure sounding material. Some parts of the tape does sound like most primitive and "unprofessional" experimental works - probably recorded live on tape deck with voice as source. However, at its best Thule Society is inventive use of rough electronics, some obscure keyboard sounds (used very little) and raw noisy sounds. It's not noise, yet I would not call it ambient either. Listening this tape will give you good "old" feeling. No digital / computerized, "plastic" touch. (M)

Ultra "Abandoned / And... Forgotten" 7"

Ajna Offensive
326 copies pressed of this white slab of vinyl. 1st side is calm experimental music with layers of synthesizer and simple cheap (toy-?) keyboard melodies. 2nd side has more depth and a better selection of sounds. It also uses silence as a tool among slow experimental music parts. It's hard to describe what it sounds like. I'm not sure of the actual instruments being used, but some kinds of strings, horns (or most likely a synth which sounds like a horn?), etc. come in slow waves. I don't care much for the 1st side, but the 2nd one is really good. It's good to hear authentic -sounding instruments in dark experimental, and not always factory pre-set keyboard sounds which seem to be awfully popular. Ajna has also released a full length CD for Ultra. (M)

Voluspá / Robert X. Patriot -split 7"

Ajna Offensive

Voluspá should be better known as Maniac from the legendary Norwegian metal band Mayhem. Although I highly dislike what they are nowadays doing with Mayhem, I thought Voluspá could be something one could listen without being annoyed. Well... I'm not sure was I, but I was surprised how one-dimensional and boring the material was. Dull sounding guitar drone noise on the back, and a clean spoken word on the top. Nothing really to pay attention to. I highly doubt if this kind of material would be on a record had it been done by someone else.

I've usually considered Robert X. Patriot as a humor project, but this isn't that bad. He grabs your attention a hundred times better than Voluspá on the other side. Spoken word is the essential part in this and it is delivered to you with varied noisy sounds. Some hard noise electronics, mostly junk sounds. They come and go, sometimes leaving the slightly distorted vocals go alone for a while. Actually it's good enough that I can say this 7" is worth buying because of this side. (M)

V/A "Collapse" CD

State Art / Ars Macabre
I guess this is a compilation made to promote or to be sold at the Collapse festival that was in August 2000 in Germany. Nothing indicates that this would be actual live performances recorded at the show. Playing time is roughly 36 minutes and the CD is packaged in a slim "single" jewelbox. Ultra United has a calm ambient piece created with slow keyboard chords which create a wonderful background for bird singing sounds. MZ.412 vs. Folkstorm is surprisingly musical. Drum machine beats and distorted vocals are the main ingredients as usual. This time however, instead of a very dark and haunting atmosphere, to me this sounds more like some of those "distorted rhythm" -artists coming from the techno scene. Especially because of the dull keyboard "melody" presented in the end of the track. I have never liked Heid's music. This must be the best I've heard yet, as for the major part it's just basic dark ambient created with keyboards. Slow droning chords and silent rhythmic sounds on the back. But it wouldn't be Heid unless they ruin the song at same point: somewhere around after 3 minutes they start inserting boring keyboard melody structures, that could possibly fit a 2nd rate horror film, but not really the ambient I want to hear from records. I have been thinking that Predominance is going close to soft industrial sounds, because the 2nd album had little suggestions towards that. This track however is noisy electronics. Very clean sound, no rough distortion, but a hiss of high pitched analog synthesizers and rumbling low sounds. There also are layers of details, and the track keeps growing while listening. Among the best tracks of the compilation! Nocturne is less noisy than the 10" made for Tesco. Ambient background with historical spoken word samples. Ex.Order had been for me a difficult one. I've had a hard time deciding if I really like them or not. Even the last full length is nothing very special after all. But when listening to this track, it seems I have to start paying more attention to them. This track, titled "Collapse" is definitely the best track on the CD. Sound is digitally clean, but they seem to be able to still hold some needed aggression while combining layers and layers of electronic buzz and flanged shouting samples. Sound is really full with plenty of things happening all the time in all frequencies. Last track is by Axon Neuron/Vagwa combining classical orchestral sound loops and rumbling noise electronics. It's not even close to easy-listening "neoclassical industrial". Musical elements are only in the background and give a good spice for the noise, without making it too musical. After all, a very entertaining compilation. Partly because of the length - but mostly because of the variety and good contributions - the CD demands you to listen to it again right after you've finished. (M)

V/A "Deafness Is Not A Gift" CD

Deafborn Records, dbcd02
This label released very good "Noise Transmission" live compilation with Cazzodio, Mörder Machine, Rectal Surgery and Irikarah. This new concept CD includes 16 artists in total, and I have to say they

did not succeed any less! Actually, this is better! Excellent track by Death Squad with loud feedback and killer vocals. Macronympha, who seem to be much less productive these days, throws the best noise blast they've done in a long time! Sound is sharp and intense, there is enough of distortion, but mostly it's clear metal sounds. I love this sound of abusing the junk objects. You hear small objects, bigger ones, metal plates and pieces. In the middle of the track they add devastating electronic assault and loops. Damn! Really highlight of the CD! Einleitungszeit is noisier than usually. It's excellent work. Lefthandeddecision delivers their style of heavy & crushing noise wall. Government Alpha is guaranteed headfuck. Irikarah is just getting better every time. DL, Satori, Murnau, Anemone Tube, Rectal Surgery, Mourmansk 150, Narbenerde... they all do well. There is also track by Grant, which I shouldn't comment. One ones what I would complain a bit is Cazzodio, who seems to be too clean and computerized this time and Skalpell, who has some sequencer music (?) over their dark ambient which makes it sound more like cheap movie soundtrack than such ambient I like to listen from records. Nevertheless, one of the best compilations with professional package! Do not miss! (M)

V/A "Depth of Beyond" 2xtape

Troniks, tro-20
Two thirds of the promo stuff I receive must be coming from Troniks! But I'm not complaining. This compilation is a good example that you can do very nice tape releases. It doesn't have to be shit quality tape with bad copy covers, but neither the best quality metal position tape housed in a silver box with red velvet and objects, limited to half of your friends. It's a nice vinyl box meant for 2 tapes, with simple but good artwork and contact addresses. Almost 30 bands of power electronics, noise, ambient, industrial etc. Some smaller ones I've never heard of and many better known too. Strom.ec, Gruntsplatter, Cazzodio, Baal, Flutter, Lefthandeddecision, Narbenerde, etc. Over two hours is a lot to listen to, but there is variation. In music and quality, but I'll complete this listening session with a good taste in my mouth and respect for someone who keeps doing tapes in these days of CD-r. Not to mention mp3 bullshit. (M)

V/A "Sirens" 10"

Flenix / Brimming Vessels
A compilation of women's noise and experimental music. There are never too many woman noisers, BUT I'm a little irritated how the publisher (?) gives a statement on the record: "Support women's music and creative expression". Should it be supported because it is made by women? What's the difference? It should be supported if it's good. And it WILL be supported if it's good. But to support it because it's made by women sounds like all those slogans of "old school" feminists. Most of these artists should not (and probably do not?) demand for support or attention because they are "women", but because they deserve it as talented artists. Well, lets go to the actual record: Timisoara is massive Japanese wave of noise. It sounds huge and strong, not violent and ear ripping. Angelica Rosenthal starts with calm experimental and develops into experimental drum'n'bass style stuff.. Maisie from Italy does "rhythms". Noisy and experimental. No shitty drum'n'bass or techno. Just bizarre noisy beats and sounds. Really good and weird. I wasn't aware of Zipper Spy being a woman even if I had her CD made for Ground Fault Recordings. She is doing experimental stuff with drum machines and noise loops. I think she also used broken vinyls to make loops? This is very nice and good. Allun, again from Italy (3rd one on the 1st side!) is crazy experimental music. Something that Boredoms, Ufo Or Die, etc. could come up if they'd forget ALL real instruments and yell and sing like a female. Short track which ends before you really understand what is going on. Reiko A. makes experimental ambient noise sound. Not monotonous or solid. It changes quite a lot with massive echo and great sounds. Should have been longer. B-side starts with S.Isabella. I liked both of the S.Isabella CDs a lot. It's clear digital recording. Actually most of the time it sounds like a big office with someone typing with

old type writer, but there are vocals, loud random noise attacks and silent drones in the back. Mammal Holiday from USA does rhythmic distorted noise with several different sounds going on. Restless and exhausting stuff, not highly distorted, but it's very noisy. I know Laura Maes only from her collaboration(s?) with Militia and Con-Dom. She does good ambient/industrial, starts silently and develops louder. It's loops of drone sounds which grow noisier. It's too low in the mix compared to other tracks. You have to turn stereos louder to fully experience it and when track ends (too early...) Nuclear Pig Shit's noise from USA hits with full volume and simple harsh metal junk noise. It's good stuff, though. Short attack like this leaves you to demand more. Cyclisms from Canada does what I'd do if I'd have the chance to use female vocals in music. Noisy industrial sound has floating and "fragile" female vocals on top. I think a full LP or CD format could have been better as most of the artists could have made a better impact if the songs would have been longer. Still this is good record. (M)

VIA "Transmissions of Power" CD-r
Open Wound, cd001

The first CD release of the formerly tape label Open Wound is actually a CD-r, but is factory manufactured with real CD looking printed labels (no crappy stickers). Large cardboard sleeve holds inside the disc as well as several copied inserts from the contributing bands. Maruta Kommand is uglier and noisier than usually. That might be partially because the mastering of the CD has been rather primitive. Survival Unit from Sweden does power electronics industrial noise attack with rather analog sounding synthesizer sounds on distorted noise. Flanged vocals are between shouting and speaking. Flanger effect makes them sound very good. Smell & Quim tortures with massive noise sounds and next follows a track from Grunt. Dachise is usually very digital sounding noise, but now they

seem to be rather lo-fi ambient noise. I give credit to the mastering which obviously has removed some bass and made the tracks mono instead of stereo. Don't get me wrong - it's actually a good thing! The compilation holds a kind of a special atmosphere of old power electronics releases when the sound is not too hi-fi as it often seems to be with the new releases. Victim Kennel abuses synthesizers with dirty distortion and has little lame vocals which don't really differ from the noise sounds the machines are making. Never Presence Forever is snotty sounding heavy electronics. Rumbling wall of sound. The 2nd Grunt track sounds very different from the original as the low bass pulse has disappeared. One of the few tracks I have done with using mostly approx. 20\$ toy keyboards... I liked Hailstorm a lot on the split 7" with Armanen. "Anal Republic" track title suggests some traditional power electronics filth, and that's quite close. It's not easy synth p.e. stuff. Reminds more of Con-Dom style noise walls. Electronics, junks sounds, sometimes distorted, sometimes quite acoustic sounding noise all put together. Proiekt Hat is lo-fi machinery and metal banging. Sounds like this could have been done 20 years ago, but still entertains today. The Grey Wolves track "Pure Hatred" is an archive track, but has a huge violent and hateful feeling. Raw distorted noise background and flanged vocals. Basic track but very intense. Acidfuck sounds like it would've been done with a 10 year old computer with a very poor sound card. Industrial sounds and dark drones with spoken word samples. Samples sound good, but the music is too computer sounding. Judging by the insert and contact address being via Open Wound, L'Offensiva could be a Grey Wolves side project? Loud and dirty lo-fi power electronics noise with loops and head piercing noise. I know most people within the industrial/noise scene (or especially those who buy some noise but don't actually like it) will probably yawn with boredom while seeing the pornographic pictures that

L'Offensiva contributes. I'd personally say there is always space for this stuff instead of meaningless "art". Con-Dom has a live song from "Hatred" of which a studio version appears on the most rare part of the series, Sermon#2. We've heard live versions on the 2xCD-r released by Nuit & Brouillard, but this is a strong one as well. Slightly rhythmic electronics noise and flanged harsh vocal attacks. The CD is finished by another track by Maruta Kommand which again sounds much more brutal than their debut CD which is for most part very clean "wrong-kind-of-industrial (EBM?)" for my taste. They have beat and such elements here too, but the track holds also a dark feeling and noisier production (advantage of primitive mastering?). The 1st pressing was only in 200 copies. More should be made, hopefully! (M)

Whitehouse "Cruise" CD
Susan Lawly, slcd024

I think it's been 3 years since last Whitehouse records. I wasn't so thrilled by "Quality Time" neither "Mommy and Daddy" CD's when they came out, but now I've had time to digest them for some years, I find new sides from them. This time I didn't have any expectations so CD surprised positively. They have adjusted the sound even more noisier and more violent. It's still very clinical, but very hard. "Cruise (Force the truth)" open the CD with weird and disturbing electronic sound (close to "Worthless" on their previous album) and non-stop insane screaming of Bennett. Lyrics are not repeating few lines. It's 3 pages of text for this first track alone. 2nd track "Princess Disease" is my favorite on the CD. It also raises one of my favorite Whitehouse tracks of all time. Amazing feedback sound, rhythmic sharply distorted sound and electronics. Non-stop screaming voice again. It makes this CD different from basically any other bands vocal style. Vocals have slight echo and distortion. To well selected places they add extensive fast delay effect

what makes vocals transform into noise sound. Movement 2000 doesn't have vocals, just noise. It's very crasy sound of digital distortion. A lot of high-end and enough of bass on the back. Track is monotone 3 minute blast and will give you maximal noise pleasure before "Public" which is 13 minutes of spoken word fragments by victims of abuse etc. Very entertaining to listen. This track is compiled by Sotos, who had similar track called "Private" in previous CD. "Scapegoat" is build from loud high-pitched feedback. I'm not sure if synthesizers are used? Maybe little on the background. "Dance the desperate breath" is Bennett whispering over street sounds. I don't know if it all studio recording or if they actually went on the street to record it. 5 pages of text on the booklet. Those who have problem understanding spoken english can read what he has to say. "A Cunt like you" is another recording of old track. I'm not sure which has been the first time when it was released, but "Quality Time" includes quite different sounding version with Philip Best doing vocals. "Mommy and Daddy" includes one with mr. Bennett and that is VERY similar to the track on this newest album. I don't know what's the purpose of doing same track on 3 new albums. There is different type of tracks and wholeness works as well. If you're Whitehouse fan, you will like this anyway, but I could also recommend this to those who do not like all their work. (M)

That's all for now. In future, please feel free to send promo material also to Kaos Kontrol, as sometimes I'm getting so much records that instead of pleasure, listening becomes "a job" and that naturally is not something I like...





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Yasutoshi Yoshida (Government Alpha) has consistently delivered the very finest in cortex-caressing ultra-hard(on) electronics, and this LP contains some of the most mindblowing stuff we have ever heard from him! Lovingly brought to you on heavy, clear blue vinyl in a limited edition of 510 copies. \$18 including airmail postage worldwide.

SEGER 2: BLOD <<ROMANTIC AND DERANGED>> 7" EP

Four blasts of frantic overloaded feedback sexnoise. A truly essential addition to any record-collection. \$6 including airmail postage worldwide

UPCOMING on the Segerhuva label

- MERZBOW/ORIGAMI REPLIKA <<Kommerz - Merzbow in the Hands of Origami Replika>> CD
- BLOD <<My Beloved Daughters>> CD
- BRAINBOMBS <<Stigma of the Ripper/Streetcleaner>> 7"

ALSO AVAILABLE

Semi-expensive homemade BLOD CDRs, ultra-expensive BLOD t-shirts, and possibly more crap that we will gladly sell to you. Write for info on prices and availability!

ORDERING INFO

Feel free to send in your order right away, but include payment in cash US dollars **ONLY** – NO money-orders, NO cheques! We also accept credit card payments – please send an email for further information.

CONTACT

Segerhuva, c/o T. Carlsson, Erstagatan 17, 116 36 Stockholm, SWEDEN.

segerhuva@hotmail.com

SEGERHUVA

ADDRESSES

I've done my best to include all the contacts needed to get releases reviewed in this issue. Any updates or missing e-mail / fax / phone numbers, let us know and will be updated to 2nd issue!

Alchemy Records

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542-0086, Japan
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Anti-Everything

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RRRecords

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Self Abuse Records

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